

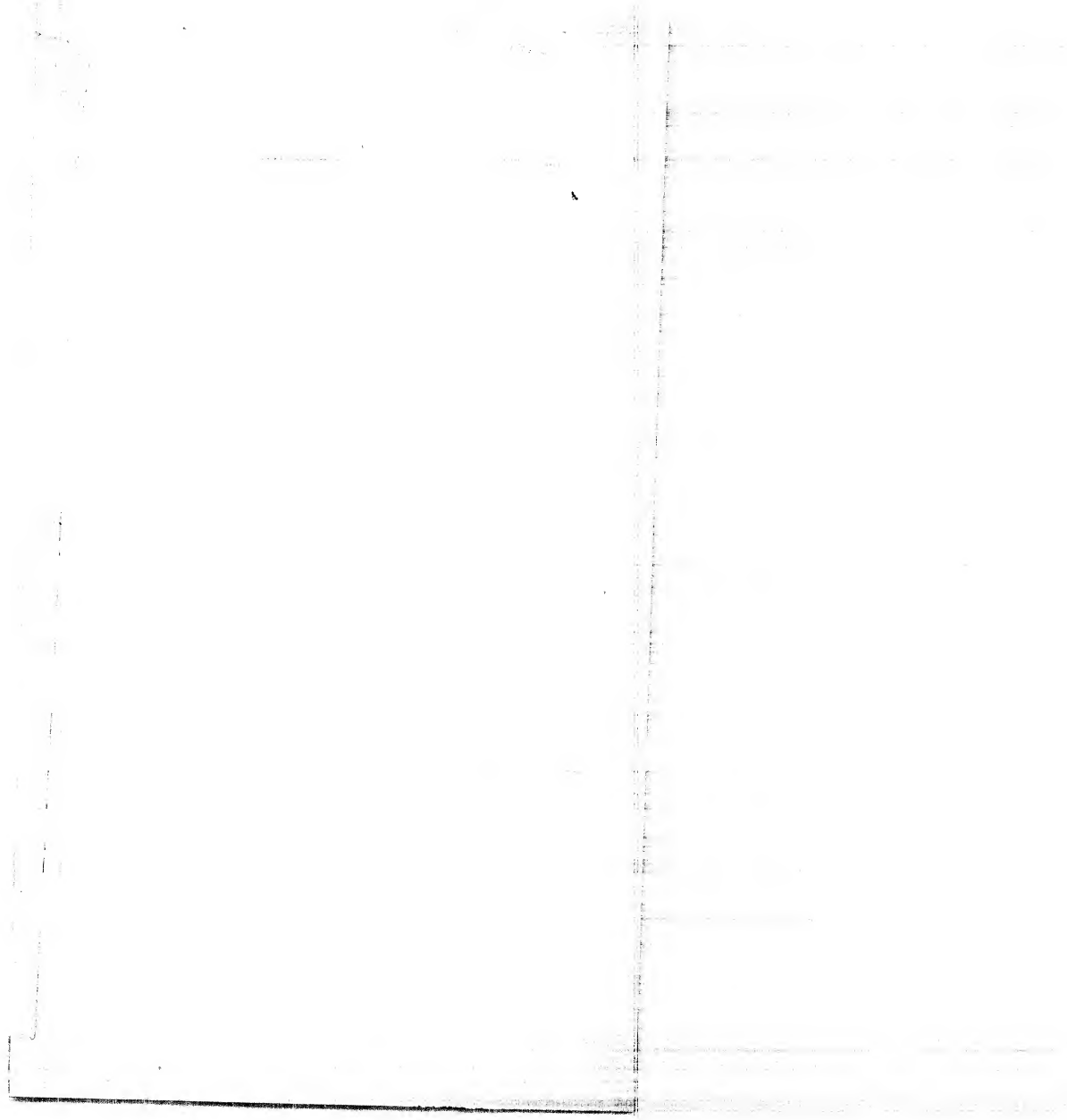
VÈNICE

GRANT ALLEN'S
HISTORICAL GUIDES



- PARIS. By GRANT ALLEN.
FLORENCE. By GRANT A LEN.
CLASSICAL ROME. By A. STUART JONES
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Photograph: Mansell

FÊTE CHAMPÊTRE AT THE LOUVRE
PAINTED IN THE "ROMANTIC" MANNER OF GIORGIONE

GRANT ALLEN'S HISTORICAL GUIDES

VENICE

WITH THIRTY-TWO REPRODUCTIONS FROM
PHOTOGRAPHS



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INTRODUCTION

THE object and plan of these Historical Handbooks is somewhat different from that of any other guides at present before the public. They do not compete or clash with such existing works; they are rather intended to supplement than to supplant them. My purpose is not to direct the stranger through the streets and squares of an unknown town towards the buildings or sights which he may desire to visit; still less is it my design to give him practical information about hotels, cab fares, omnibuses, tramways, and other everyday material conveniences. For such details the traveller must still have recourse to the trusty pages of his Baedeker, his Joanne, or his Murray. I desire rather to supply the tourist who wishes to use his travel as a means of culture with such historical and antiquarian information as will enable him to understand, and therefore to enjoy, the architecture, sculpture, painting, and minor arts of the towns he visits. In one word, it is my object to give the reader in a very compendious form the result of all those inquiries which have naturally suggested themselves to my own mind during thirty-five years of foreign travel, the solution of which has cost myself a good deal of research, thought, and labour, beyond the facts which I could find in the ordinary handbooks.

For several years past I have devoted myself to collecting and arranging material for a set of books to embody the idea I had thus entertained. I earnestly hope they may meet a want on the part of tourists, especially Americans,

who, so far as my experience goes, usually come to Europe with an honest and reverent desire to learn from the Old World whatever of value it has to teach them, and who are prepared to take an amount of pains in turning their trip to good account, which is both rare and praiseworthy. For such readers I shall call attention at times to other sources of information.

These guide-books will deal more particularly with the Great Towns where objects of art and antiquity are numerous. In every one of them, the general plan pursued will be somewhat as follows. First will come the inquiry why a town ever gathered together at all at that particular spot—what induced the aggregation of human beings rather there than elsewhere. Next, we shall consider why that town grew to social or political importance and what were the stages by which it assumed its present shape. Thirdly, we shall ask why it gave rise to that higher form of handicraft which we know as Art, and towards what particular arts it especially gravitated. After that, we shall take in detail the various strata of its growth or development, examining the buildings and works of art which they contain in historical order, and, as far as possible, tracing the causes which led to their evolution. In particular, we shall lay stress upon the origin and meaning of each structure as an organic whole, and upon the allusions or symbols which its fabric embodies.

A single instance will show the method upon which I intend to proceed better than any amount of general description. A church, as a rule, is built over the body or relics of a particular saint, in whose special honour it was originally erected. That saint was usually one of great local importance at the moment of its erection, or was peculiarly implored against plague, foreign enemies, or some other pressing and dreaded misfortune. In dealing with such a church, then, I endeavour to show what were the circum-

stances which led to its erection, and what memorials of these circumstances it still retains. In other cases it may derive its origin from some special monastic body—Benedictine, Dominican, Franciscan—and may therefore be full of the peculiar symbolism and historical allusion of the order who founded it. Wherever I have to deal with such a church, I try as far as possible to exhibit the effect which its origin had upon its architecture and decoration; to trace the image of the patron saint in sculpture or stained glass throughout the fabric; and to set forth the connection of the whole design with time and place, with order and purpose. In short, instead of looking upon monuments of the sort mainly as the product of this or that architect, I look upon them rather as material embodiments of the spirit of the age—crystallisations, as it were, in stone and bronze, in form and colour, of great popular enthusiasms.

By thus concentrating attention on what is essential and important in a town, I hope to give in a comparatively short space, though with inevitable conciseness, a fuller account than is usually given of the chief architectural and monumental works of the principal art-cities. In dealing with Paris, for example, I shall have little to say about such modern constructions as the Champs Elysées or the Eiffel Tower; still less, of course, about the Morgue, the Catacombs, the waxworks of the Musée Grévin, and the celebrated Excursion in the Paris Sewers. The space thus saved from vulgar wonders I shall hope to devote to fuller explanation of Notre-Dame and the Sainte Chapelle, of the mediæval carvings or tapestries of Cluny, and of the pictures or sculptures in the galleries of the Louvre. Similarly in Florence, whatever I save from description of the Cascine and even of the beautiful Viale dei Colli (where explanation is needless and word-painting superfluous), I shall give up to the Bargello, the Uffizi, and the Pitti Palace. The passing life of the moment does not enter into my plan;

I regard each town I endeavour to illustrate mainly as a museum of its own history.

For this reason, too, I shall devote most attention in every case to what is locally illustrative, and less to what is merely adventitious and foreign. In Paris, for instance, I shall have more to say about truly Parisian art and history, as embodied in St. Denis, the *Île de la Cité*, and the shrine of Ste. Geneviève, than about the Egyptian and Assyrian collections of the Louvre. In Florence, again, I shall deal rather with the Etruscan remains, with Giotto and Fra Angelico, with the Duomo and the Campanile, than with the admirable Memlincks and Rubenses of the Uffizi and the Pitti, or with the beautiful Van der Goes of the Uffizi Gallery. In Bruges and Brussels, once more, I shall be especially Flemish; in the Rhine towns, Rhenish; in Venice, Venetian. I shall assign a due amount of space, indeed, to the foreign collections, but I shall call attention chiefly to those monuments or objects which are of entirely local and typical value.

As regards the character of the information given, it will be mainly historical, antiquarian, and, above all, explanatory. I am not a connoisseur—an adept in the difficult modern science of distinguishing the handicraft of various masters, in painting or sculpture, by minute signs and delicate inferential processes. In such matters, I shall be well content to follow the lead of the most authoritative experts. Nor am I an art critic—a student versed in the technique of the studios and the dialect of the modelling-room. In such matters, again, I shall attempt little more than to accept the general opinion of the most discriminative judges. What I aim at rather is to expound the history and meaning of each work—to put the intelligent reader in such a position that he may judge for himself of the æsthetic beauty and success of the object before him. To recognise the fact that this is a Perseus and Andromeda,

that a St. Barbara enthroned, the other an obscure episode in the legend of St. Philip, is not art criticism, but it is often an almost indispensable prelude to the formation of a right and sound judgment. We must know what the artist was trying to represent before we can feel sure what measure of success he has attained in his representation.

For the general study of Christian art, alike in architecture, sculpture, and painting, no treatises are more useful for the tourist to carry with him for constant reference than Mrs. Jameson's *Sacred and Legendary Art*, and *Legends of the Madonna* (London, Longmans). For works of Italian art, both in Italy and elsewhere, Kugler's *Italian Schools of Painting* is an invaluable *vade mecum*. These books should be carried about by everybody everywhere. Other works of special and local importance will occasionally be noticed under each particular city, church, or museum.

I cannot venture to hope that handbooks containing such a mass of facts as these will be wholly free from errors and misstatements, above all in early editions. I can only beg those who may detect any such to point them out, without unnecessary harshness, to the author, care of the publisher, and if possible to assign reasons for any dissentient opinion.

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HOW TO USE THESE GUIDE- BOOKS

THE portions of this book intended to be read at leisure at home, before proceeding to explore each town or monument, are enclosed in brackets [thus]. The portion relating to each principal object should be quietly read and digested before a visit, and referred to again afterwards. The portion to be read on the spot is made as brief as possible, and is printed in large legible type, so as to be easily read in the dim light of churches, chapels, and galleries. The key-note words are printed in bold type, to catch the eye. Where objects are numbered, the numbers used are always those of the latest official catalogues.

Baedeker's Guides are so printed that each principal portion can be detached entire from the volume. The traveller who uses Baedeker is advised to carry in his pocket one such portion, referring to the place he is then visiting, together with the plan of the town, while carrying this book in his hand. These Guides do not profess to supply practical information.

Individual works of merit are distinguished by an asterisk (); those of very exceptional interest and merit have two asterisks. Nothing is noticed in this book which does not seem to the writer worthy of attention.*

See little at a time, and see it thoroughly. Never attempt to "do" any place or any monument. By following strictly the order in which objects are noticed in this book, you will gain a conception of the historical evolution of the town which you cannot obtain if you go about looking at churches and palaces haphazard. The order is arranged, not quite chronologically, but on a definite plan, which greatly facilitates comprehension of the subject.

I

ORIGINS OF VENICE

THE very name of **Venezia** or Venice by which we now know the city of the lagoons is in its origin **the name, not of a town, but of a country.** Upon the proper comprehension of this curious fact depends a proper comprehension of much that is essential in the early history of the city and of the Republic.

The rich and fertile **valley of the Po** had for its commercial centre from a very remote period the town of Mediolanum or Milan. But **its port** for the time being, though often altered, lay always on the Adriatic. That sea derives its name, indeed, from the town of Hatria (later corrupted into Adria), which was the earliest centre of the Po valley traffic. Hatria and its sister town of Spina, however, gave way in imperial Roman times to **Padua**, and again in the days of the lower empire to **Aquileia**, near Trieste, and to **Altinum**, on the mainland just opposite Torcello. Padua in particular was a very prosperous and populous town under the early emperors; it gathered into itself the surplus wealth of the whole Po valley.

The district between Verona and the sea, known to the Romans as **Venetia**, seems in the most ancient times of which we have any record to have been inhabited by an Etruscan population. Later, however, it was occupied by the **Veneti**, an Illyrian tribe, whose name still survives in that of Venice and in the district known as Il Veneto. But much Etruscan blood must have remained in the land even after their conquest: and it is doubtless to this persistent Etruscan element that the Venetians owe their marked artistic faculty. The country of the Veneti was assimilated and

Romanised (by nominal alliance with Rome) in the third century before Christ. Under the Romans, Venetia, and its capital Padua, grew extremely wealthy, and the trade of the Lombard plain (as we now call it), the ancient Gallia Cisalpina, was concentrated on this district.

The Po and the other rivers of the sub-Alpine region bring down to the Adriatic a mass of silt, which forms fan-like deltas, and spreads on either side of the mouth in belts or bars (the Lidi), which enclose vast **Lagoons** of shallow water. These lagoons consist near the mainland of basking mudbanks, more or less reclaimed, and intersected by natural or artificial canals; further out towards the bars or Lidi, they deepen somewhat, but contain in places numerous low islands. During the long troubles of the barbaric irruptions, in the fourth, fifth, and subsequent centuries, the ports of the lagoons, better protected both by land and sea than those of the Po, began to rise into comparative importance; on the south, **Ravenna**, on the north, **Altinum**, acquired increased commercial value. The slow silting up of the older harbours, as well as the dangers of the political situation, brought about in part this alteration in mercantile conditions.

When **Attila and his Huns** invaded Italy in 453, they destroyed Padua, and also Altinum; and though we need not suppose that those cities thereupon ceased entirely to exist, yet it is at least certain that their commercial importance was ruined for the time being. The people of Altinum took refuge on one of the islands in the lagoon, and built **Torcello**, which may thus be regarded in a certain sense as **the mother-city of Venice**. Subsequent waves of conquest had like results. Later on, in 568, the **Lombards**, a German tribe, invaded Italy, and completed the ruin of Padua, Altinum, and Aquileia. The relics of the Romanised and Christian Veneti then fled to the islands, to which we may suppose a constant migration of fugitives had been taking place for more than a century. The Paduans, in particular, seem to have settled at Malamocco. The subjugated mainland became known as Lombardy, from its

Germanic conquerors, and the free remnant of the Veneti, still bearing their old name, built new homes in the flat islets of Rivo Alto, Malamocco, and Torcello, which were the most secure from attack in their shallow waters. This last fringe of their territory they still knew as **Venetia** or **Venezia**; the particular island, or group of islands, on which modern Venice now stands, bore simply at that time its original name of Rivo Alto or Rialto, that is to say, the Deep Channel.

The Romanised semi-Etruscan Christian **Republic of Venezia** seems from the very first to have been governed by a **Dux** or **Doge** (that is to say, Duke), in normal subjection to the Eastern Emperor at Constantinople. The Goth and the Lombard, the Frank and the Hun, never ruled this last corner of the Roman world. The earliest of the Doges whose name has come down to us was Paulucius Anafestus, who is said to have died in 716, and whose seat of government seems to have been at **Torcello**. Later, the Doge of the Venetians apparently resided at **Malamocco**, a town which no longer exists, having been destroyed by submergence, though part of the bank of the Lidi opposite still retains its name. Isolated in their island fastnesses, the Venetians, as we may now begin to call them, grew rich and powerful at a time when the rest of Western Europe was sinking lower and lower in barbarism; they kept up their intercourse with the civilised Roman east in Constantinople, and also with Alexandria (the last then Mohammedanised), and they acted as intermediaries between the Lombard Kingdom and the still Christian Levant. When Charlemagne in the eighth century conquered the Lombards and founded the renewed (Teutonic) Roman Empire of the West, the Venetians, not yet established in modern Venice, fled from Malamocco to Rivo Alto to escape his son, King Pepin, whom they soon repelled from the lagoons. About the same time they seem to have made themselves practically independent of the eastern empire, without becoming a part of the western and essentially German one of the Carlovingsians. Not long after, Malamocco was deserted, partly, no doubt, owing to

the destruction by Pepin, but partly also perhaps because it began to be threatened with submergence : and the Venetians then determined to fix their seat of government on Rivo Alto, or Rialto, the existing Venice. For a long time, the new town was still spoken of as Rialto, as indeed a part of it is by its own inhabitants to the present day ; but gradually the general name of **Venezia**, which belonged properly to the entire Republic, grew to be confined in usage to its capital, and most of us now know the city only as Venice.

Pepin was driven off in 809. The Doge's palace was transferred to Rialto, and raised on the site of the existing building (according to tradition) in 819. Angelus Participatius was the first Doge to occupy it. From that period forward to the French Revolution, one palace after another housed the Duke of the Venetians on the same site. This was the real nucleus of the town of Venice, though the oldest part lay near the Rialto bridge. Malamocco did not entirely disappear, however, till 1107. The silting up of the harbour of Ravenna, the chief port of the Adriatic in late Roman times, and long an outlier of the Byzantine empire, contributed greatly, no doubt, to the rise of Venice : while the adoption of Rivo Alto with its deep navigable channel as the capital marks the gradual growth of an external commerce.

The Republic which thus sprang up among the islands of the lagoons was at first confined to the little archipelago itself, though it still looked upon Aquileia and Altinum as its mother cities, and still acknowledged in ecclesiastical matters the supremacy of the Patriarch of Grado. After the repulse of King Pepin, however, the Republic began to recognise its own strength and the importance of its position, and embarked, slowly at first, on a career of commerce, and then of **conquest**. Its earliest acquisitions of territory were on the opposite Slavonic coast of **Istria and Dalmatia** ; gradually its trade with the east led it, at the beginning of the Crusades, to acquire territory in **the Levant and the Greek Archipelago**. This eastern extension was mainly

due to the **conquest of Constantinople** by Doge Enrico Dandolo during the fourth Crusade (1204), an epoch-making event in the history of Venice which must constantly be borne in mind in examining her art-treasures. The little outlying western dependency had vanquished the capital of the Christian Eastern Empire to which it once belonged. The greatness of Venice dates from this period ; it became the chief carrier between the east and the west ; its vessels exported the surplus wealth of the Lombard plain, and brought in return, not only the timber and stone of Istria and Dalmatia, but the manufactured wares of Christian Constantinople, the wines of the Greek isles, and the oriental silks, carpets, and spices of Mohammedan Egypt, Arabia, and Bagdad. The Crusades, which impoverished the rest of Europe, doubly enriched Venice : she had the carrying and transport traffic in her own hands ; and her conquests gave her the spoil of many eastern cities.

It is important to bear in mind, also, that the Venetian Republic (down to the French Revolution) was the one part of western Europe which **never at any time formed a portion of any Teutonic empire**, Gothic, Lombard, Frank, or Saxon. Alone in the west, it carried on unbroken the traditions of the Roman empire, and continued its corporate life without Teutonic adulteration. Its peculiar position as the gate between the east and west made a deep impress upon its arts and its architecture. The city remained long in friendly intercourse with the Byzantine realm ; and **an oriental tinge** is thus to be found in all its early buildings and mosaics. St. Mark's in particular is based on St. Sophia at Constantinople ; the capitals of the columns in both are strikingly similar ; even Arab influence and the example of Cairo (or rather of early Alexandria) are visible in many parts of the building. Another element which imparts oriental tone to Venice is the number of imported works of art from Greek churches. Some of these the Republic frankly stole ; others it carried away in good faith during times of stress to prevent them from falling into the hands of the Mohammedan con-

querors. The older part of Venice is thus to some extent **a museum of applied antiquities**; the bronze horses from Constantinople over the portal of St. Mark's, the pillars of St. John of Acre on the south façade, the Greek lions of the Arsenal, the four porphyry emperors near the Doge's Palace, are cases in point; and similar instances will meet the visitor in the sequel everywhere. Many bodies of Greek or eastern saints were also carried off from Syria or Asia Minor to preserve them from desecration at the hands of the infidel; and with these saints came their legends, unknown elsewhere in the west; so that the mosaics and sculptures based on them give a further note of orientalism to much of Venice. It may also be noted that the intense Venetian **love of colour**, and the eye for colour which accompanies it, are rather eastern than western qualities. This peculiarity of a pure colour-sense is extremely noticeable both in Venetian architecture and Venetian painting.

The **first Venice** with which the traveller will have to deal is thus essentially **a Romanesque-Byzantine city**. It rose during the decay of the Roman empire, far from barbaric influences. Its buildings are Byzantine in type; its mosaics are mostly the work of Greek or half-Greek artists; its Madonnas and saints are Greek in aspect; often even the very lettering of the inscriptions is in Greek, not in Latin. And though ecclesiastically Venice belonged to the western or Roman church, the general assemblage of her early saints (best seen in the Atrium and Baptistry of St. Mark's) is thoroughly oriental. We must remember that during all her first great period she was connected by the sea with Constantinople and the east, but cut off by the lagoons and the impenetrable marshes from all intercourse with Teutonised Lombardy and the rest of Italy. In front lay her highway: behind lay her moat. At this period, indeed, it is hardly too much to say that (save for the accident of language) Venice was **rather a Greek than an Italian city**.

I strongly advise the tourist, therefore, to begin by forming a clear conception of this early Greekish Venice

of the tenth, eleventh, twelfth, and thirteenth centuries, and then go on to observe how the later Italianate Venice grew slowly out of it. Mediæval Italy was not Roman but Teutonised: influences from this Teutonic Italy were late in affecting the outlying lagoon-land.

The beginnings of the change came with the **conquests of Venice on the Italian mainland**. Already **Gothic art** from the west had invaded the Republic with the rise of the great Dominican and Franciscan churches (San Giovanni e Paolo and the Frari): the extension of Venice to the west, by the conquest of Padua and Verona (1405) completed the assimilation. Thenceforward the **Renaissance** began to make its mark on the city of the lagoons, though at a much later date than elsewhere in Italy. I recommend the visitor accordingly, *after* he has familiarised himself with *Byzantine Venice*, to trace the gradual encroachment of *Gothic art*, and then *the Renaissance movement*. This Guide is so arranged as to make such a task as easy as possible for him. But while chronological comprehension is thus important, a strictly chronological method is here for many reasons both difficult and undesirable. I have tried rather to suggest a mode of seeing Venice which will unfold the story in the most assimilable order.

It is best, then, to begin with the architecture, sculpture, and mosaics of **St. Mark's**; in connection with which the few remaining **Byzantine palaces** ought to be examined. The *Byzantine period* is marked by the habit of sawing up precious marbles and other coloured stones (imported for the most part from earlier eastern buildings), and using them as a thin veneer for the incrustation of brick buildings; also, by the frequent employment of decorations made by inserting ancient reliefs in the blank walls of churches or houses. The eastern conquests of Venice made oriental buildings a quarry for her architects. The *Gothic period* is marked by a peculiar local style, showing traces of Byzantine and Arab influence. The early *Renaissance work* at Venice is nobler and more dignified than elsewhere in Italy. The *baroque school* of the seven-

teenth century, on the other hand, is nowhere so appalling.

Venice was essentially **a commercial Republic**. Her greatness lay in her wealth. She flourished as long as she was the sole carrier between east and west; she declined rapidly after the discovery of America, and of the route to India round the Cape of Good Hope, which made the Atlantic supersede the Mediterranean as the highway of the nations. As Antwerp, Amsterdam, and London rose, Venice fell. The reopening of the Mediterranean route by the construction of the Suez Canal has galvanised her port into a slightly increased vitality of recent years; but she is still in the main a beautiful fossil-bed of various strata, extending from the tenth to the seventeenth centuries.

The rise and progress of **Venetian painting** will be traced in detail when we come to consider the *Academy*; but its earliest origins and first motives must be looked for in the ancient mosaics of St. Mark's and of Murano.

Whoever enters Venice by rail at the present day ought to bear in mind that he arrives (across the lagoon) by the back door. The **front door** was designed for those who came by sea; there, Venice laid herself out to receive them with fitting splendour. The ambassadors or merchants who sailed up the navigable channel from the mouth of the Lido, saw first the Piazza, the Piazzetta, the two great granite columns, the campanile, St. Mark's, and the imposing façade of the Doge's Palace, reinforced at a later date by the white front of San Giorgio Maggiore and the cupolas of the Salute. This, though not perhaps the oldest part of the town, is **the nucleus of historical Venice**; and to it the traveller should devote the greater part of his attention. I strongly advise those whose stay is limited *not* to try to see all the churches and collections of the city, but to confine themselves strictly to St. Mark's, the Doge's Palace, the Academy, the four or five major churches, and the tour of the Grand Canal, made slowly in a gondola.

Those who have three or four weeks at their disposal, however, ought early in their visit to see **Torcello** and **Murano**—Torcello as perhaps the most ancient city of the lagoons, still preserved for us in something like its antique simplicity, amid picturesque desolation ; Murano as helping us to reconstruct the idea of Byzantine Venice. It is above all things important not to mix up in one whirling picture late additions like the Salute and the Ponte di Rialto with early Byzantine buildings like St. Mark's or the Palazzo Loredan, with Gothic architecture like the Doge's Palace or the Ca' Doro, and with Renaissance masterpieces, like the Libreria Vecchia or the ceilings of Paolo Veronese. Here more than anywhere else in Europe, save at Rome alone, though chronological **treatment** is difficult, a **strictly chronological comprehension** of the various stages of growth is essential to a right judgment.

Walk by land as much as possible. See what you see in a very leisurely fashion. Venice is **all detail**; unless you read the meaning of the detail, it will be of little use to you. Of course the mere colour and strangeness and picturesqueness of the water-city are a joy in themselves ; but if you desire to learn, you must be prepared to give many days to St. Mark's alone, and to examine it slowly.

I take first the group of buildings and works of art which cluster around the front door of Venice, the Piazza and the Piazzetta. These adequately represent the Byzantine, the Gothic, and the Renaissance periods. When you have thus familiarised yourself with the keynotes of each great style, as locally embodied, you will be in a position to understand the rest of Venice.

The **patron saints** of Venice are too numerous to catalogue. A few only need be borne in mind by those who pay but a short visit of a month or so. The Venetian fleets in the early ages brought home so many **bodies of saints** that the city became a veritable repository of holy corpses. First and foremost, of course, comes **St. Mark**, whose name, whose effigy, and whose **winged lion** occur every-

where in the city ; to the Venetian of the middle ages he was almost, indeed, the embodiment of Venice. He sleeps at St. Mark's. The body of **St. Theodore**, the earlier patron, never entirely dispossessed, lay in the Scuola (or Guild) of St. Theodore, near the church of San Salvatore (now a furniture shop). But the chief subsidiary saints of later Venice were **St. George** and **St. Catherine**, patrons of the territories of the Republic, to the first of whom many churches are dedicated, while the second appears everywhere in numerous pictures and reliefs. The great **plague-saints**—Sebastian, Roch, Job—I have treated separately later. These seven at least the tourist must remember and expect to recognise at every turn in his wanderings. The body of **St. Nicholas**, the sailors' saint, lay at San Niccolo di Lido, though a rival body, better authenticated or more believed in, was kept at Bari.

The costume of the Doges, and the Doge's cap ; the Venetian type of Justice, with sword and scales ; the almost indistinguishable figure of Venetia, also with sword and scales, enthroned between lions ; and many like local allegories or symbols, the visitor should note and try to understand from the moment of his arrival.

Though I give the whole account of St. Mark's at once, for convenience sake, I do not advise the reader to see it all at once and consecutively. Begin with the first parts described in this book, but intersperse with them visits to the Academy, the Churches, and other buildings. **St. Mark's** is best seen in the **afternoon**, when you will not needlessly disturb the worshippers. The **Academy** closes at 3, and must therefore be seen in the **morning**. Occasional trips to the Lido, Chioggia, etc., vary the monotony and strain of sight-seeing.

II

BYZANTINE VENICE: ST. MARK'S

THE primitive patron of the town of Rivo Alto, and of the Republic of the Venetians, was the martyr **St. Theodore**, whose ancient figure still tops one of the columns in the Piazzetta. A church dedicated to this ancient saint is said to have occupied (nearly) the site of St. Mark's before the ninth century. But in the year 819 (or 813), when the seat of government of the Republic was fixed in Rivo Alto, the first Doge's Palace was built on the spot where its successor now stands, and a **Ducal Chapel** was erected beside it. The body of St. Mark, however, was then preserved at Alexandria; though, after the conquest of Egypt by the Arabs in 640, the church of St. Mark's in which it was kept was exposed to continual insults from the victorious infidel. In 829, the Khalif decided to destroy the church, for the sake of its marbles. Some Venetian merchants who happened to be then at Alexandria (a proof of the early maritime commerce of the town) succeeded in carrying off the body of the saint, and conveying it to Venice. On its arrival, it was received in state and housed in the Ducal Chapel; while, in order to show due honour to the Evangelist, St. Theodore was deposed from his place as patron, and **St. Mark** was made the **tutelary saint** of the Republic.

This Chapel, built under Giovanni Participazio, and dating from 829 onwards, stood between the old Church of St. Theodore, and the Ducal Palace. In ground plan it was probably a simple basilica; ending in the usual apse, and without transepts. A few years before the arrival of

the relics the Venetians had defeated Pepin, son of Charles the Great, in his attempt to add their territory to the Western Empire, and according to their uniform policy of making treaties with those least likely to be able to put pressure upon them, they had become allies of the Eastern Empire. It was therefore natural that the friendly Emperor should send artificers to enshrine the relics in the new church; thus from the ninth to the thirteenth century the church of St. Mark's owes its form to the art of Constantinople. In 976, the church was partially burned, but was restored within two years by Pietro Orseolo.

In the time of the Doge Domenico Contarini (1043-1071) the church was reconstructed by Byzantine workmen. It is said that the general plan was founded on that of the Church of the Holy Apostles in Constantinople. However that may have been, the character of the building was altered by the addition of transepts. On the northern side the old church of St. Theodore was dismantled, part of the wall being used in the northern transept. The southern transept rests on walling formerly part of the Ducal Palace. In addition the building now forming the atrium, the Capella Zen and the Baptistery were added and carried to the height of the balcony on which the bronze horses stand.

The framework of the entire building was probably finished in 1071, and the next Doge, Domenico Salvo, it is supposed, began the adornment by covering the brick walls with marble and the domes and wall spaces below with mosaics. This went on for two centuries; the result is seen in the thirteenth-century mosaic over the most northerly of the western doors, where there is a picture of the façade of the church.

About the close of the fourteenth and first half of the fifteenth century, when the Gothic style had superseded the Romanesque and Byzantine, **Gothic adornments** were added, in the shape of pinnacles and pointed gables above the chief arches.

The changes thus effected may be seen in the picture by Gentile Bellini in the Academy.

In the sixteenth century and afterward, many of the beautiful old mosaics were destroyed, and replaced by jejune Renaissance compositions, which have no decorative value. But as a whole the church is still **essentially Byzantine-Romanesque**, with only just sufficient intrusion of the Gothic element to add a certain touch of bizarre extravagance.

The walls are of brick, but they are coated or incrustated throughout with thin slabs of many-coloured marble and alabaster; the slender columns are of jasper, serpentine, verd-antique, porphyry, and other rare stones, mostly derived from earlier buildings; and the whole is profusely adorned with gold and mosaic. To the mediæval Venetian, St. Mark was not only the patron but the embodiment of Venice; wherever the Venetian fleets went, they brought home in triumph columns and precious stones and reliefs and works of art for the further beautifying of the great shrine of their protector. St. Mark's is thus a museum of collected fragments, as well as a gallery of mosaic-work. Its richness of colour is one of its greatest attractions.

The architecture of St. Mark's, in its original conception, was alien on Italian soil. The eleventh-century church had little in common with Venetian tastes and ideas. It was from the additions of Romanesque, Gothic, and Renaissance times that the building became a reflection of that joy in the life of the senses, that has especially distinguished the Venetian.

Throughout the whole flourishing period of Venice the shrine of the Evangelist was officially nothing more than the domestic chapel of the Doge's Palace. The relatively unimportant church of San Pietro di Castello remained the cathedral till 1807, at which date St. Mark's superseded it.

In examining St. Mark's, remember especially three things. First, it is **the shrine of the body of St. Mark the Evangelist**, the protector of the Republic, whom every Venetian regarded as the chief helper of Venice in times of

trouble. Second, it is the **private chapel of the Doge's Palace**. Third, it is essentially **an oriental building**, as befits what was really an outlying western fragment of the eastern empire.

Very many visits should be paid to St. Mark's. It would be impossible within the limits of these Guides adequately to describe all the architectural points, the mosaics, and the sculpture; but in the succeeding account I have tried *first* to call attention to the main features, and *then* to treat in detail a few portions of the building **as specimens**, giving the reader some main clues by means of which he may work out the meaning of the rest of the building for himself on similar principles. St. Mark's is, of course, *by far the most important thing to see at Venice*, and as much time as possible should be devoted to repeated visits. Do not run about after minor churches before you have thoroughly grasped the **significance** of this marvellous building.

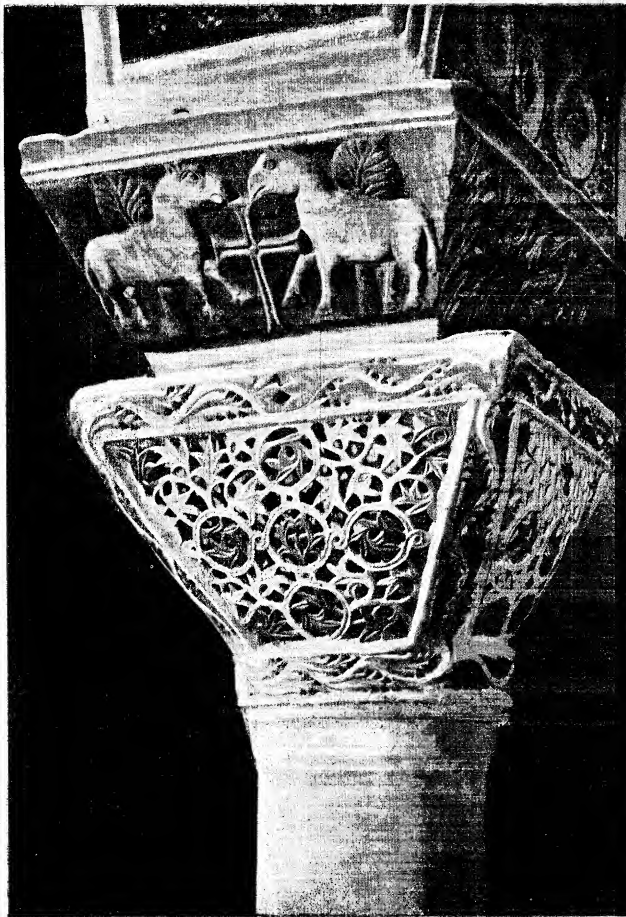
The **motto of Venice** is "Pax tibi Marce, Evangelista meus"—"Peace to thee, Mark, my Evangelist." It will occur often on buildings or pictures.

[Whenever you visit St. Mark's, **take your opera glass.**]

GENERAL IMPRESSION.

St. Mark's is not in mere size a very large church, but it is so vast, in the sense of being varied and complex, that it can only be grasped in full after long study. I advise you, therefore, to begin by walking round and through the building, in order to obtain a **comprehensive idea** of the *architectural ground-plan*, both from without and within, before you proceed to the examination in detail.

The effect does not depend on the kind of architectural features that distinguish a great church north of the Alps. Instead of a high frowning mass, there is a broad, low building. The system of buttresses which support a northern church has no obvious counterpart at S. Marco. Instead of the cavernous doorways of Amiens and the deep porches of Chartres, there is an **atrium** in which richly-

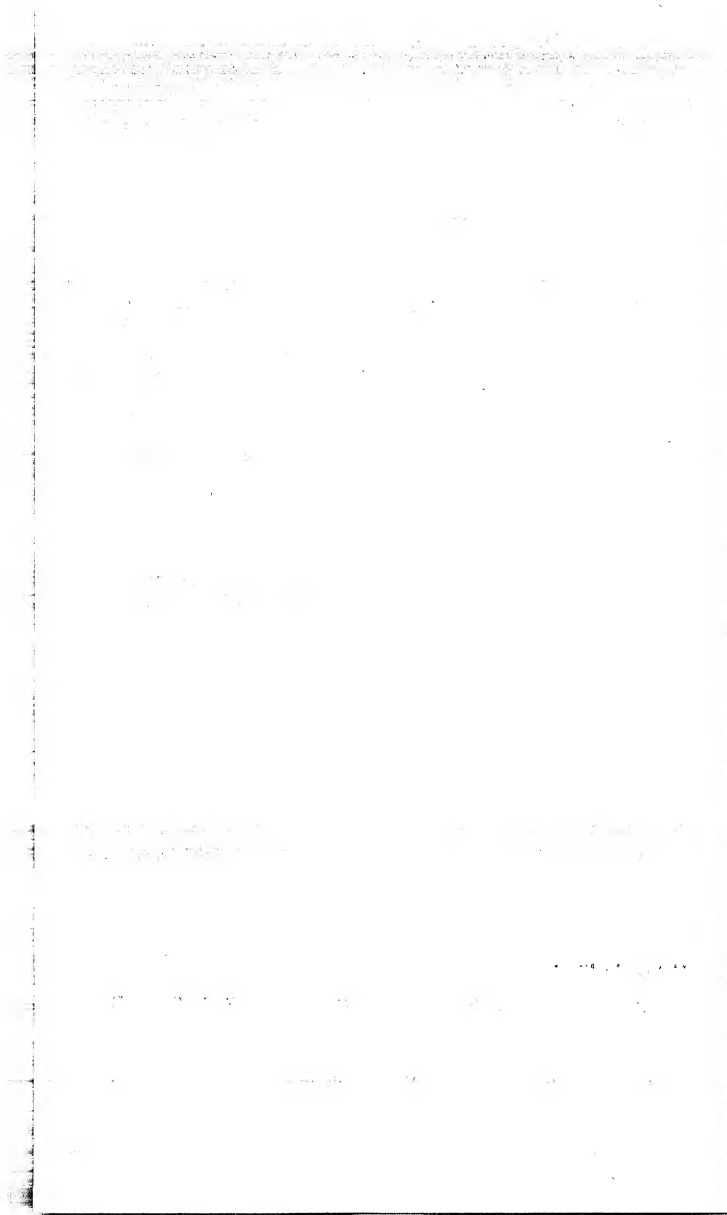


Photograph: Allnart

CAPITAL FROM JUSTINIAN'S CHURCH OF S. VITALE
RAVENNA

BUILT IN THE SIXTH CENTURY

Compare with Capital from S. Marco of the twelfth or thirteenth century





Photograph: J. W. Cruickshank

ITALO-BYZANTINE CAPITAL FROM THE ATRIUM
S. MARCO

TWELFTH OR THIRTEENTH CENTURY

Compare with the Byzantine Capital from S. Vitale of the sixth century

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coloured mosaic pictures take the place of solemn rows of sculptured saints.

Instead of the emphasis given to the whole by great towers or spires, the domes of S. Marco add comparatively little to the general effect of the exterior.

In place of the grey stone of the north, nothing is to be seen but the rich colour of marbles or porphyry or the gleam of mosaic. The charm of the outside of S. Marco lies in its brilliant colouring and in its diversity.

The structure is Byzantine, and that is still the dominant note ; but it is only Byzantine, in spite of additions made by every school, and in all styles.

The sculptured panels which add so much to the richness and interest of the marble incrustations belong to centuries so far apart as the sixth and the thirteenth.

Lower stories, in which stately columns and string-courses suggest the style of an imperial forum, contrast with the Gothic pinnacles and the flamboyant crocketing added in the fourteenth and fifteenth centuries.

Throughout there is the piquant contrast between the classical and the romantic ideal, and besides this the Venetian has in the end secured for himself the air of genial gaiety and brightness which he loves.

The church has **three façades**. The western, facing the Piazza ; the northern (to the left), facing the Piazza dei Santi ; the southern (to the right), facing the Piazzetta and the Lagoon.

An **Atrium**, or vestibule, reaching only to the height of the gallery, girds the lower parts of the façades on the north and west ; on the south, this Atrium has been enclosed to form the Baptistry and the Cappella Zen.

The roof of the Atrium forms an outer **Gallery** or terrace, on which the bronze horses stand. Above this balcony we see the great **Arches** of the original Byzantine construction forming the walls of the body of the church ; on the west there are five, on the north, four, on the south, two.

The church has five **Domes** (best seen from the middle of the Piazza). Three cover the nave, the crossing, and the

choir; and over each of the transepts there is one. Above each dome there is a cross.

The Interior. The nave is separated from the aisles by a glorious Byzantine colonnade carrying an open gallery.

To the R. and L. of the choir are two apsidal chapels, that of St. Clement and that of St. Peter.

In the north or L. transept are the chapels of Our Lady, of St. Isidore, and Dei Mascoli.

In the south or R. transept, the chapel of the Holy Sacrament.

Under the High Altar rests the body of St. Mark.

Do not attempt to fix all these points at once in your memory, but endeavour to gain at first sight as clear a conception as you can of the **four main arms** of the church, with their aisles or side-chapels. Remember that the whole building falls into five main portions—the Centre, and the North, South, East, and West branches, each marked by its own Dome. Other points will become clearer in the sequel.

Fuller information about St. Mark's **as a whole** will be found in Canon Pasini's *Guide de la Basilique St. Marc*: an admirable account of the **mosaics** is given in Com. Saccardo's *Les Mosaïques de St. Marc*. Both books can be procured at Ongania's in the Piazza (S.E. corner).

THE EXTERIOR.

The effect of the building as a whole is best seen either early in the morning, when the sun strikes upon the domes from the east, or late in the afternoon, when the façade is in shadow and the roofs and pinnacles are lit up by the setting sun.

At these times the lights and shadows bring out the quality of the Domes, their dignity and mass, their picturesque grouping. The pinnacles are less prominent, the colours of the mosaics are more subdued, and the recessed arches over the doors gain in depth and effect.

Begin your detailed examination of the exterior with the

WEST FRONT.

Start first with the **lower portion**, formed by the Atrium.

Set out by taking a seat at the base of the **northernmost Flagstaff**, the one close to the gilded Clock-Tower with the big clock. Here you will observe that the lower stage consists of **five large** arches, flanked by two much smaller and irregular ones. The central arch is higher than the others, so that it impinges upon the terrace. On this terrace stand four magnificent antique ***Bronze Horses**, forming a *quadriga*, or team of four, for a chariot. These horses are so important in fixing the date of various portions of the church, that I will briefly describe them here. They make the only known remaining example of an ancient *quadriga*, and opinions differ as to their date and origin. They are believed by some antiquaries to be Greek works of the school of Lysippus, but others hold that they are of Roman origin. It is almost certain that they once adorned the triumphal arch of Nero, whence they were transferred to that of Trajan and other subsequent emperors. When Constantine founded Constantinople, he took them there to adorn the Hippodrome of his New Rome. In 1204, Doge Enrico Dandolo conquered Constantinople, and the Podestà Zen sent these trophies to Venice, where they were set up on the Ducal Chapel in the place where you now see them. This date of 1204 is very important for the identification of the period of certain mosaics. The horses remained where Dandolo set them up till 1797, when Napoleon, having extinguished the Republic, took them to Paris, and employed them to decorate the summit of the triumphal arch he had erected in the Place du Carrousel. In 1815, however, on the final establishment of the European peace, the Emperor Francis I. of Austria, to whom Venetia was assigned, restored them to St. Mark's. They are noble specimens of ancient sculpture, though defectively cast, portions having been hammered in to conceal the imperfections. They should be carefully examined, from above and from below,

by those who are interested in antique sculpture. An ugly inscription on the main archivolt of the central door beneath records, not their early history, but the trivial fact of their restitution by the Austrians.

Turn now to the **Mosaics** (on the façade); the lunette of the central arch is filled by a late and feeble mosaic of the Last Judgment (1836). The remaining lunettes contain the history of the removal of the body of St. Mark from Alexandria to Venice. Though (with one exception) late, and artistically of little interest, these mosaics, unhappily substituted for the fine early ones, should be examined in detail as embodying the legend of the foundation of this church.

The series begins to the **right**. *First Arch* (R.) on the under side of the arch itself, the body of St. Mark removed from his church in Alexandria; (L.) it is placed in a basket and covered with leaves; (centre lunette) the authorities examine it, but being told that it is pork, withdraw in aversion: all of 1660. *Second Arch* (R.) under side, the arrival of the body at Venice on the Venetian ship; (centre lunette) it is received at the quay with religious processions; (L.) the body, on a bier, is carried ashore at Venice: all of 1660. *Third Arch*, beyond the great doorway: Reception of the body in state by the Doge and Senators; a finely-coloured work of the eighteenth century, designed by Rizzi, but inappropriate for its place. *Fourth Arch*,** a magnificent early thirteenth century mosaic, representing the Church of St. Mark into which the body is brought. Examine it closely to show the state of the church at that date. The central lunette above the great doorway, you can see, was then worthily occupied by a colossal Byzantine figure of Christ. Beneath this figure, two ecclesiastics bear the sacred body on a bier into the church; around stand princes and people, symbolising, perhaps, the various kings, queens, and distinguished persons who have visited the shrine since the reception of the Evangelist's body at Venice. All the mosaics of the façade were once of this type: the sixteenth century, in its pride of accurate drawing and perspective, replaced them

by the present insipid substitutes. You can see copies of the originals in the great Bellini picture at the Academy.

Now step back into the Piazza and look at the **upper façade**, above the Gallery of the Four Horses. Its central arch is filled by one great window. The other four arches contain four late, weak and uninteresting mosaics (seventeenth century) from the History of Christ after the Crucifixion. Unlike the series of the Translation of St. Mark, they read from L. to R. *First lunette*, the Descent from the Cross; *second lunette*, Christ in Hades delivering Adam and Eve and the Patriarchs; *third lunette*, the Resurrection; *fourth lunette*, the Ascension. All these mosaics, with those of the lower lunettes beneath them, replace two sets of four finer early compositions, of which one only (that of the Byzantine church) now remains to us. Observe the decorative superiority of this last, and its suitability to the architecture it adorns. Between these lunettes are functionally useful figures of water-carriers with rain-spouts, probably symbolising the Four Rivers of Paradise.

So far the main fabric of the façade represents the **original Byzantine-Romanesque building** (except in so far as the mosaics have been altered), and corresponds with the picture of the church given in the thirteenth-century mosaic. The turreted pinnacles and gables above are **later Gothic additions** of the fifteenth century. The gables stand over the centre of the main arches, and are mere thin screens of decoration, with no roof behind them. Examine them all in order.

On the **topmost gable** of all, in the very centre, stands St. Mark himself, bearing his Gospel, in the place of honour as patron saint of this church. Below him, on either side, are three angels, with gilt metal wings, in veneration, among rampant foliage. The uppermost pair swing censers. The second pair hold holy-water vessels and sprinklers. The third pair have their arms folded in veneration of the Evangelist. Beneath them, on a blue firmament set with golden stars, is the gilt emblem of the Evangelist, the winged lion, holding a book inscribed with the Venetian motto, *Pax tibi, Marce*,

Evangelista meus, words spoken to him from heaven while on his way from Aquileia. The **four other gables**, above the centres of the arches, have statues of four great warrior saints of Christendom, emblematic of the position of Venice as champion of the faith against the Infidel in the east—a point of great importance at the period when these Gothic additions were made to the primitive building. The two nearest St. Mark are (L.) St. George, with the red-cross shield, and the dragon, above the mosaic of Christ in Hades; and (R.) St. Theodore with *his* dragon, above the Resurrection. These are the two subsidiary patrons of the Republic. To the extreme left, above the Deposition, stands (I think) St. Proculus, holding a banner; to the extreme right, St. Demetrius. (Perhaps St. Demetrius, L., and St. Procopius or St. Mercurius, R.) All are armed with gilt-tipped spears. Beneath each figure half-lengths of four Prophets, holding rolls of their prophecies, emerge among rampant and rather flamboyant foliage.

The *intervals* between the gables are filled up by six little turrets, or **canopied pinnacles**. Of these the one to the extreme left contains the Archangel Gabriel kneeling; the one to the extreme right, the Blessed Virgin, praying at a prie-Dieu. These two form together an Annunciation. The four central turrets contain statues of the Evangelists with their symbols, in the following order from L. to R.: Matthew, angel; Mark, lion; John, eagle; Luke, bull. Our Lady's pinnacle alone is distinguished by spiral shafts.

Taking the lower façade in further detail, you observe, to the extreme L., a **small portico**, with a stilted arch, containing a beautiful decorative design of birds facing one another. (See Goblet D'Alviella's *Migration of Symbols*.) The setting of this panel is quite exceptionally ungraceful. It is supported below by one lily-capitalled column, the columns above being more numerous, as is usual at St. Mark's and in Byzantine architecture generally, thus giving a tree-like effect of trunk and branches. The upper columns of this portico are of porphyry. Between the two to the R. is a water-bearer.



Photograph: J. W. Cruickshank

BYZANTINE RELIEF OF MADONNA
WESTERN FAÇADE, S. MARCO

To the extreme R., the little **portico** forming part of the West and South Fronts is one of the most beautiful elements of the edifice, architecturally speaking. All its columns and capitals should be carefully examined. There is a reason for its special decoration. It is the most noticeable portion of the building, turned towards the Piazza, the sea, and the Doge's Palace, and on it the greatest pains have accordingly been lavished. The shafts and capitals of its columns are exquisitely beautiful. The short red pillar, without, near its outer angle, is the Sacred Stone of Venice, the *Pietra del Bando*, from which the laws of the Republic were proclaimed.

Next take a seat at the base of the Central Flagstaff, and observe the **Reliefs** let into the walls of the lower façade between the arches. Remember that the sculptured panels on St. Mark's are, for the most part, unrelated pieces added to the building. They are generally most carefully set in frames of coloured marble or with dentil mouldings. There are six such pieces on the western façade. Beginning with the two on either side of the Central Archway, to the R. is St. George, to the L. St. Demetrius. **St. George**, the finer figure, is supposed to have been brought from Constantinople. There is the delicate sensitiveness of Byzantine technique. The fastidious accoutrements, the elaborate dressing of the hair, and the inconspicuous expression suggest a court favourite rather than a Christian martyr. In technical qualities, in control of the figure, and in easy rendering of gesture, this relief stands out clearly from ordinary Italo-Byzantine work.

To the left of St. George is the **Madonna**, with her arms extended in the Byzantine fashion and her Greek monogram, 'Mother of God.' To the R. of St. Demetrius is the angel **Gabriel**. The two form between them an Annunciation, separated, as is often the case, by wide spaces.

The figure of Madonna is that of a mature woman. It reaches a subtle note of spiritual elevation rarely attained except in the finest Byzantine work. The simplicity of the drapery, the delicate scheme of relief, the disregard of

naturalism, the abstract quality alike of conception and execution distinguish the work.

To the left of Madonna is **Hercules** with the boar, and to the right of Gabriel, **Hercules** with the stag. The first is supposed to be a copy from a Greek model. The second is Italo-Byzantine work. The comparatively well-understood anatomy and form of the classical work is in striking contrast to the hard, rigid limbs and the exaggerated anatomy of the torso, in the mediæval example.

The dates of the six reliefs are uncertain. Now proceed to examine the *Doorways*.

To the extreme left, the **First Doorway** (under the thirteenth-century Mosaic) has a beautiful arch of Eastern form, with the bust of Christ at the top and two prophets in the spandrels. Within the arch are gilt reliefs of Christ, as the rider on the white horse (Rev. xix. 11?). Below it are the symbols of the four Evangelists, in the following order: Luke, bull; Mark, lion; John, eagle; Matthew, angel. This order is common in Venice. Beneath the exquisite lattice-work is a lintel, with scenes from the life of Christ, very obscure, the most decipherable being the Adoration of the Magi, the Annunciation to the Shepherds, and the miracles in Cana. The workmanship is rude, and the figures set in niches imitate the style of Roman Sarcophagi.

The **Second Doorway** is square in general outline, with similarly decorated columns as in the first, and a centre resembling goldsmith-work.

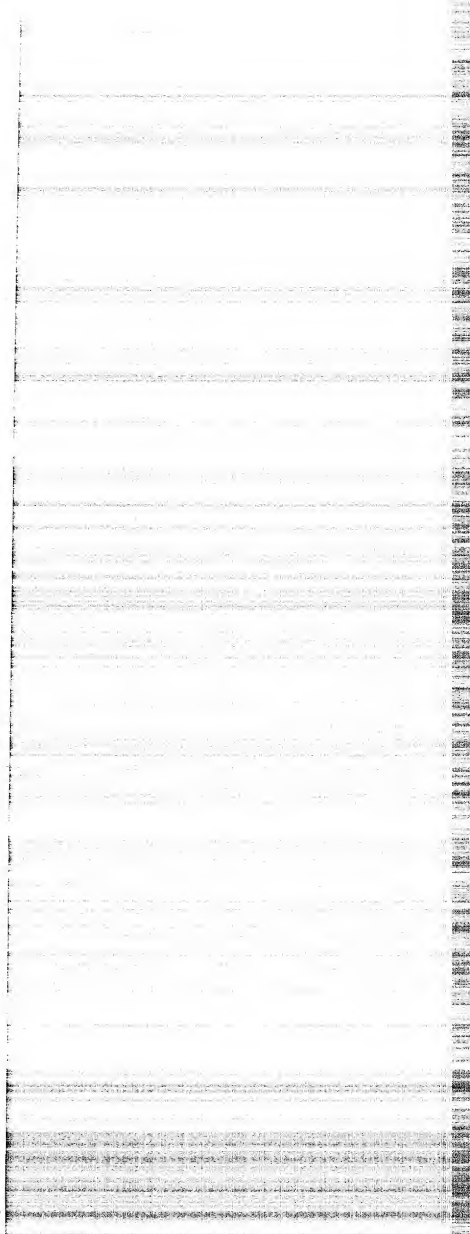
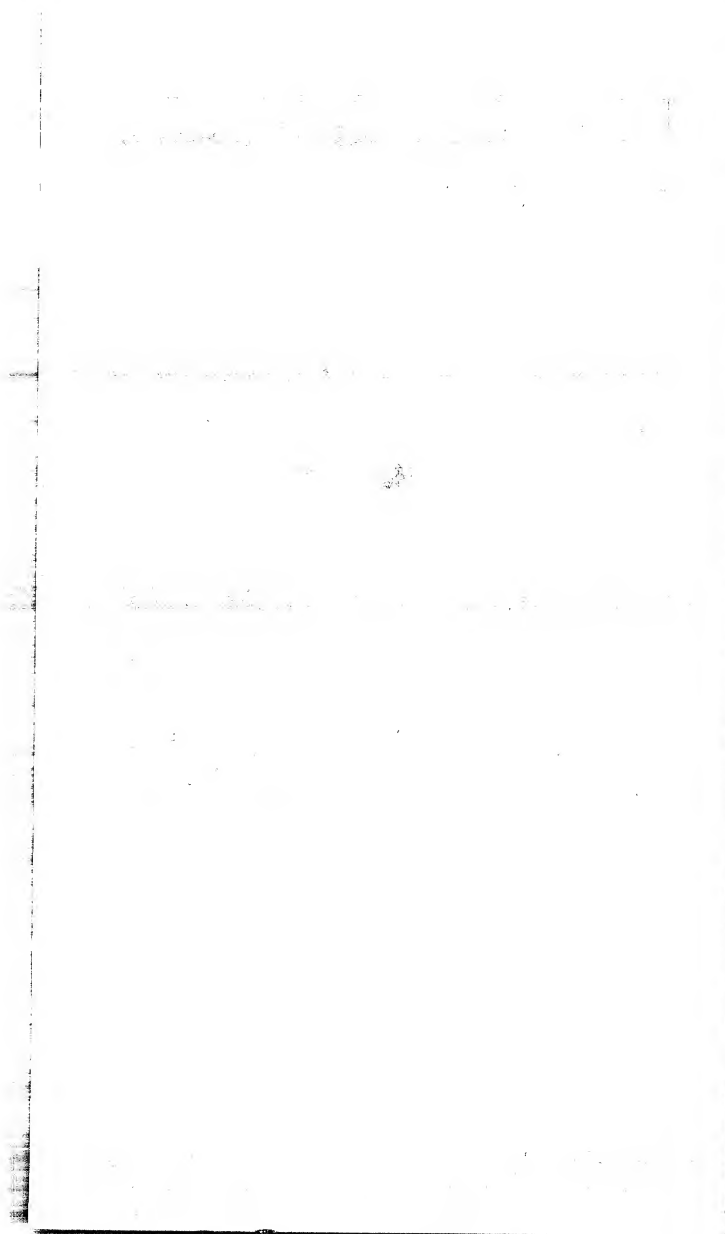
The **Third Doorway** contains the main portal, flanked by a singularly beautiful group of columns. The capitals of these columns are a peculiar Italo-Byzantine adaptation of the Acanthus design. Note the deep ruby of the porphyry columns against the green marble behind.

In the lunette immediately above the square door is a relief of an angel and a sleeping evangelist. It probably represents the legend that as St. Mark was passing the lagoon, on his way from Aquileia to Alexandria, an angel notified to him in a dream that his basilica **would** be erected



Photograph: J. W. Cruickshank

ITALO-BYZANTINE CARVING OF A SYMBOLICAL CHARACTER
FROM THE SOFFIT OF THE ARCH OVER THE MAIN DOORWAY, S. MARCO



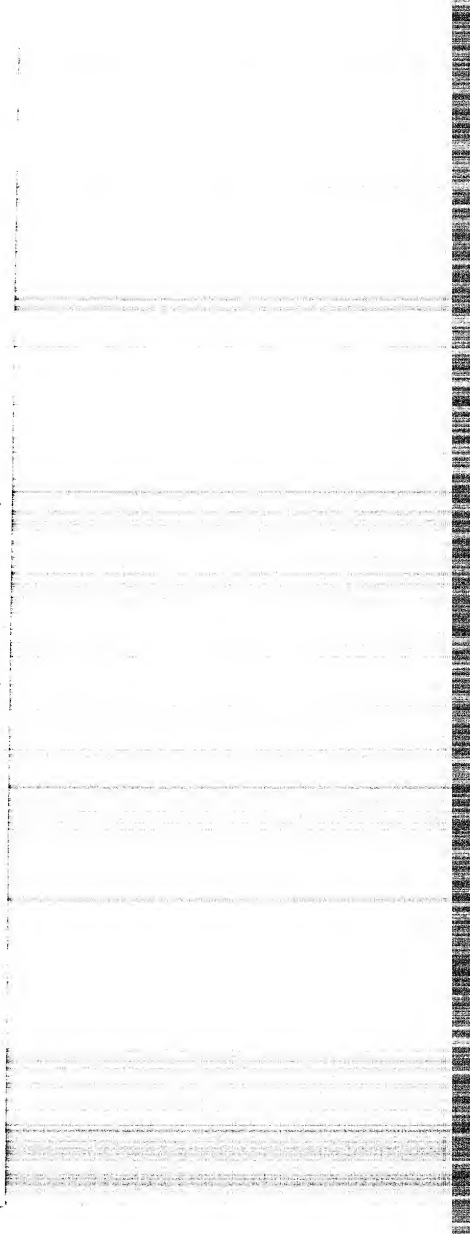
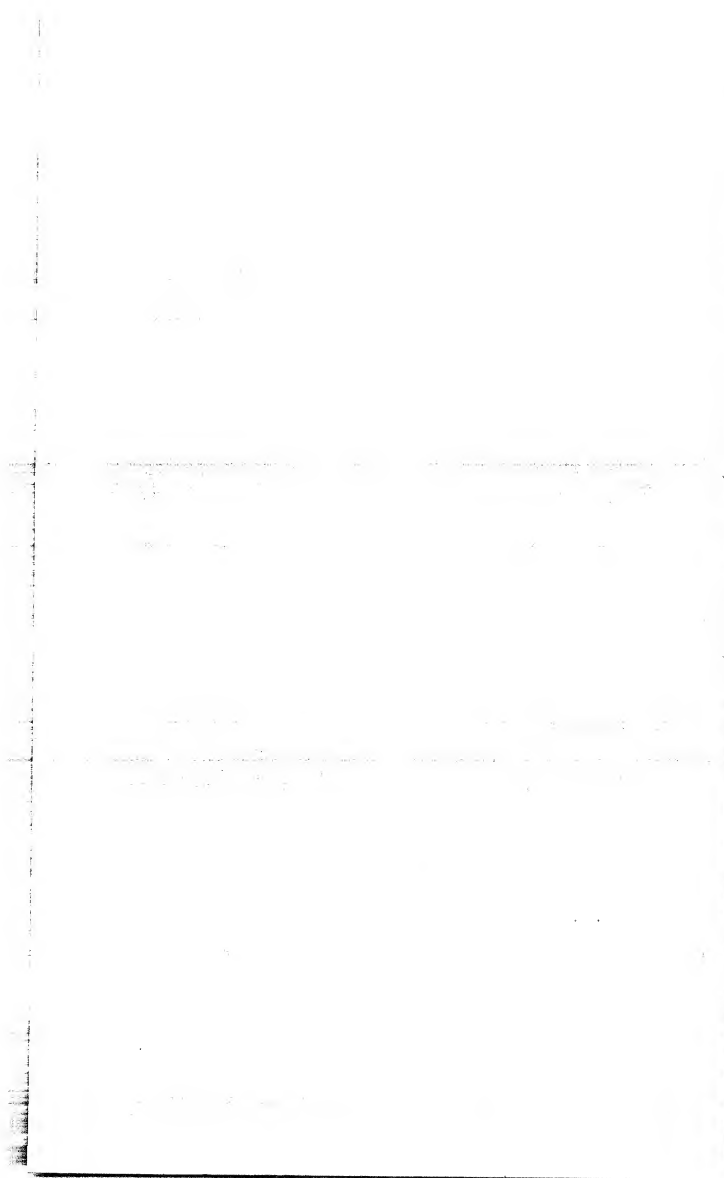


Photograph: J. W. Cruickshank

ROMANESQUE FIGURE OF THE "LABOUR" OF DECEMBER

OVER THE CENTRAL DOORWAY, S. MARCO

Compare with the Italo Byzantine birds with twined necks



on this spot. (The legend here described will be more fully illustrated hereafter in the Cappella Zen.) The style of the sculpture resembles the later work of the Antelami stone-masons at Parma.

In the sculpture upon the successive arches and archivolt rising above the central doorway to the top of the building, we have an epitome of the changes in style from the eleventh to the sixteenth centuries.

In the construction also there is a marked contrast between the distinguished simplicity of the Byzantine colonnades, the rhetoric of the late Mosaic, and the exuberance of the Gothic crockets and pinnacles. Although the Venetians have had little to do with the execution, they have secured their ideal—official devoutness, tempered by sensuous gaiety.

The first archivolt on the soffit, or under side, is a design, Byzantine in style and Romanesque in temper. On the left, at the base, is the figure of a man with serpents coming from his mouth; on the right is a woman suckling serpents. Judging from other analogous figures, where the purpose is more directly explained, these may represent Heresy (the man) and the Church (the woman). Above Heresy a lion destroys a stag, typical of the devil attacking the human soul. Above the Church a child puts its hand in a lion's mouth, a symbol of the peace of the kingdom of heaven. Other animal symbols in the scroll continue the contrast of good and evil.

On the **face of the archivolt** the design springs on one side from a woman seated on a lion, and on the other from a man seated on an ox. The scenes represent childhood and youth, the work of hunting and trading—perhaps an epitome of the development of man and the social state.

The **under side** of the **second archivolt** has the famous "labours" of the twelve months (with zodiacal signs) thus represented, from L. to R.: January, carrying home a tree; February, warming his feet, with the fishes; March, a warrior (Martius) with the ram; April, carrying a sheep, with the bull; May, seated, and crowned with flowers by two maidens, with the heads of the twins; June, reaping, with the crab;

in the keystone, Christ enthroned in the firmament as ruling the seasons ; then, July, mowing ; August, taking a siesta, above him the sign Virgo ; September, the vintage, with the scales ; October, digging ; November, catching birds ; December, killing pigs.

The fine leafage, and the beautiful design of vase and birds at each end, represent the remains of Byzantine tradition, while Romanesque character appears in rude proportions and contorted gesture. At the same time, the coming change in Italian art makes itself felt in the fresh naturalism of the design.

On the **face of this archivolt** are figures symbolising Religion, with the eight Beatitudes and the seven Virtues. Some of these figures have the inexpert heaviness of Romanesque work ; others again, such as the dancing figure of Hope, on the left, have an abandon, even a verve, that almost forecasts the Renaissance.

The **main or third archivolt**, surrounding the mosaic of the Resurrection, has on its under surface the handicrafts of Venice, reading thus from R. to L. : the Fishermen, the Smith, the Sawyer, the Woodcutter, the Cooper or Cask-maker, the Barber-Surgeon, the Weaver ; in the keystone, Christ the Lamb ; the Mason, the Potter, the Butcher, the Baker, the Vintner, the Shipwright ; and last of all, in a different style, a doubtful figure with crutches, which may represent old age. The compositions are overcrowded, and there is no attempt to idealise ; as on the Florentine Campanile a plain statement is made, vigorous and realistic in treatment. The outer surface of this archivolt contains eight Prophets with scrolls, among exquisite foliage of acanthus with conventionalised bosses, typically Byzantine.

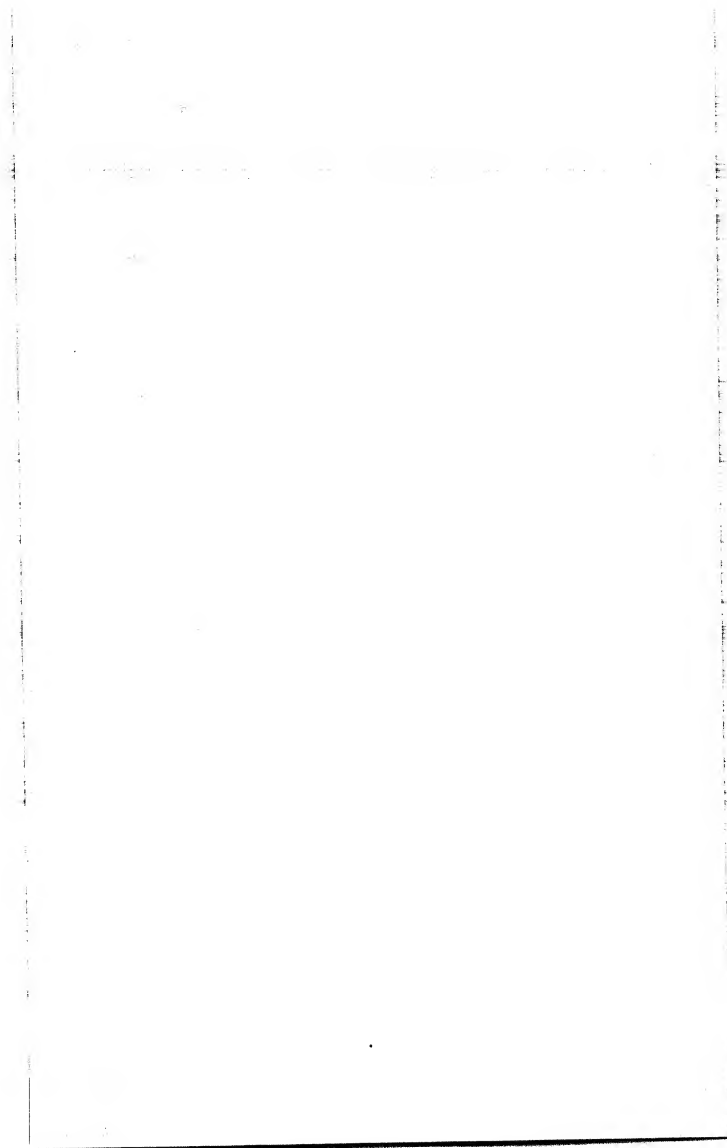
The face of the **fourth and highest archivolt**, above the bronze horses, has stories from Genesis set in lozenge-shaped panels of Florentine type ; between the panels sombre figures among foliage. The work looks like fully developed Florentine sculpture of the fourteenth century.

On the **under side** of the arch are patriarchs and evangelists under Gothic niches. They are in the style of the



Photograph: J. W. Cruickshank

BYZANTINE-ROMANESQUE CARVING
"HOPE," FROM THE CENTRAL DOORWAY OF S. MARCO



fifteenth century, somewhat correct and formal in comparison with the more vigorous work below.

The next, or **fourth doorway**, resembles the second, but has a fine bronze gate with heads in relief. The last, or **fifth doorway**, has decorative work, and very beautiful capitals to some of its columns.

NORTH FRONT.

Now, proceed round the corner furthest from the lagoon, into the little *Piazzetta dei Leoni*, so called from the two squat and stumpy red marble lions which guard its entrance; they were placed here by Doge Alvise Mocenigo in the eighteenth century.

As before, examine first the **lower façade**, beginning at the further end of the little Piazza, near the Patriarchal [Archiepiscopal] Palace.

The **first great arch** has, to its R. and L., reliefs of the Archangels Michael and Gabriel (Raphael comes later). Beneath it stands the monument of Daniele Manin, Dictator of the abortive Republic of 1848.

A little further to the right is a little panel of Victory, bearing a palm branch and laurel wreath.

Round the **first corner** is a colossal figure of St. Christopher, bearing the infant Christ. The work is heavy and with little vitality; the feet set flat on the ground. Observe the beautiful decorative work throughout this portion of the building. Here and elsewhere the marble slabs should be closely noted. The little façade to the left of the open door into the church has, just under the balcony, **five seated figures** in low relief, Christ between St. John and St. Matthew; the other two evangelists, St. Luke and St. Mark, being placed on the north wall beyond the angle. St. John is inspired by a genius, in the classical style. The relief is low, and although the style is unemphatic it is large. The simple dignified figures remind one of carvings in ivory.

Below these figures: a **symbolical panel** of two stags eating the leaves of a tree and drinking from a stream, representing the soul in Paradise. On a lower level: relief

of **our Lady**, in the Greek fashion with adoring angels; charming for the simplicity of the girlish figure and the delicate beauty of the setting. Below again, a stiff figure of **St. Leonard** (his altar was formerly just within) with something of the same characteristic as the St. Christopher. The **main north façade**, which commences beyond this angle, contains, first, a Gothic doorway, known as the *Porta dei Fiori*, so called from the flowers sold here for the decoration of the Altar. In this doorway and its surroundings the classical and the romantic spirits seem for once to have been fused. There is rich material and fine craftsmanship well controlled; there is a sense of order and symmetry, elaborate and mystical design, and a love of nature. High above the containing arch **John** the Evangelist, stiff but classical. The large arch is carved with Prophets, set in rich foliage. On the cusped and pointed arch within are figures of angels. On the inner design, birds and animals feed on the vine, symbolical of the nourishment of the word. And in the centre of all this wealth of imaginative setting is the **Nativity**, a piece of rude Romanesque carving.

Under the second arch from the *Porta dei Fiori* is a mosaic **panel** with the design of a cross and two trees repeated, as they are often found on ivories of Eastern tradition.

At the corners are circular panels said to date from 976; the one with peacocks may do so, but the rude figures of men riding on a lion and on a monster, and fighting with a lion, are unusually barbarous samples of Italo-Byzantine work, if such they be.

Below the balcony and on either side of this arch, there are two reliefs. To the left **Abraham** and Isaac on the way to the mountain of sacrifice. The typical significance is marked by the wound of a nail in the hand which comes from the clouds to stay the act of sacrifice.

The relief between the next two arches is an illustration from the mediæval **legend of Alexander the Great**. He is seated in a car to which two griffins are har-

nessed. Above their heads he holds two little animals on the ends of spears, as a bait to tempt them to fly upwards so that he may be raised above the earth. Alexander, having explored all the known earth and the depths of the sea, hoped by this means to investigate the heavens. According to the legend, he was admonished by the words, "Thou who dost not truly know the things of the earth, dost thou seek to know those of Heaven?"

Under the next arch is an early symbolical Greek relief of the **twelve Apostles as twelve sheep**, flanked by palm trees. In the centre the Lamb and the cross enthroned. This is the mystic subject known as "The Preparation of the Throne" for the Last Judgment. The Greek inscriptions are, "The Holy Apostles," "The Lamb." Here the Greeks avoid the realism of Western art, they present the mystery of the second coming of Christ symbolically. At the four corners are **circular reliefs** of a barbarous type, representing two eagles and a griffin devouring their prey, the fourth has a monster with four bodies uniting in one head. The last relief is that of Raphael, concluding the series of Archangels begun at the opposite end of the façade.

The **Upper Façade** has decorative work in coloured marbles.

The Gothic additions consist of pinnacles, under which are figures of the **Virtues**. Beginning to the left, Hope (with clasped hands); Temperance (with cup and flagon); Faith (with cross and chalice); Prudence (with mirror); Charity (with a child); the other two Cardinal virtues are on the south front. The figures under the canopied pinnacles are St. Michael the Archangel and the four Latin Doctors, St. Gregory, St. Ambrose, St. Augustine, and St. Jerome, as interpreters of the four Evangelists. (Jerome bears a church to the extreme L. I cannot myself discriminate any symbols of the others.)

SOUTH FRONT.

This façade, seen from the Piazzetta, shows more clearly than any other part of the exterior the detail of Byzantine constructions.

The *first arch* of the **lower façade** as we proceed towards the Doge's Palace contains two Griffins, with a calf and a child respectively in their paws. The ugly Renaissance pediment between them, forming the back of an altar within, harmonises ill with the architecture.

The **upper façade** in this portion is the richest in ornament of the entire building. Its *two great arches* are filled with elaborate pierced screen-work. In the minor *central arch* is a famous and specially revered mosaic of the Madonna, before which two lamps are nightly lit. Beneath the base of the two canopies are mosaics of St. Christopher with a child, and St. Nicholas of Myra. The **Gothic additions** have, on the gables, Justice, with the sword and scales, and Fortitude, tearing open the lion's mouth. These conclude the series of Virtues (three Theological and four Cardinal) begun on the North Façade. Under the canopied pinnacles are the two first anchorites, (R.) St. Anthony and (L.) St. Paul the Hermit. Study the whole of this façade in detail carefully.

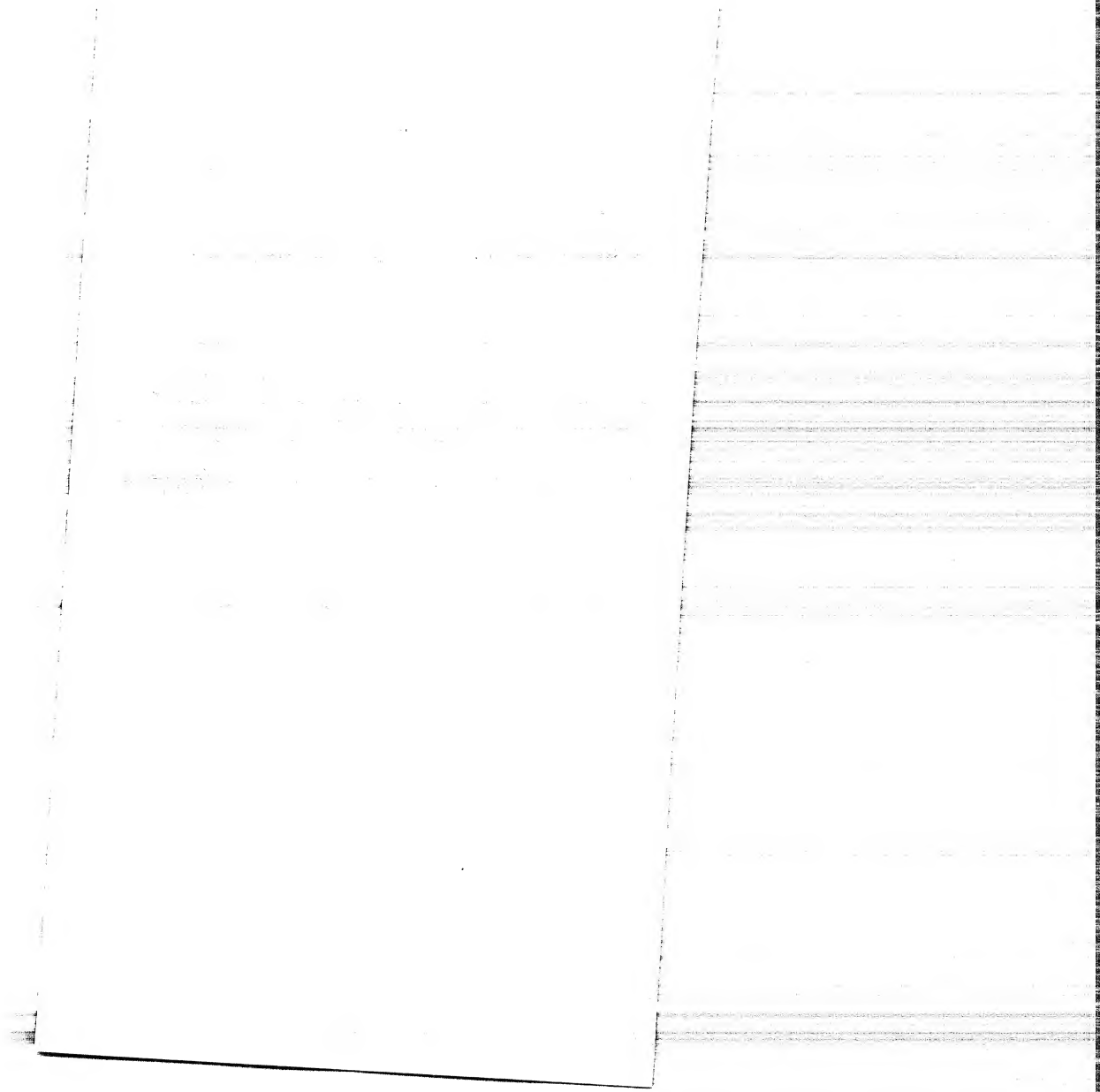
A little beyond and further out into the Piazza stand two **square Greek pillars**, brought from the church of St. Saba at Ptolemais (St. John of Acre) in 1256 by Lorenzo Tiepolo as a trophy of his victory over the Genoese. They are covered with fine decorative work and Greek monograms. The Latin crosses below were cut on them at Venice.

The **projecting angle** towards the Doge's Palace also forms a portion of St. Mark's, being the outer wall of the *Treasury*. Its time-stained marble coating retains more of the antique aspect, unspoiled by restoration, than the remainder of the building. At the angle is a curious **porphyry relief* of four figures embracing one another in pairs, about which many idle tales are told, but of whose origin and meaning nothing definite is known. They are Greek in



Photograph Alinari

PANEL FROM S. APOLLINARE NUOVA, RAVENNA
EXAMPLE OF BYZANTINE STYLE UNDER THE EMPEROR JUSTINIAN IN THE SIXTH CENTURY



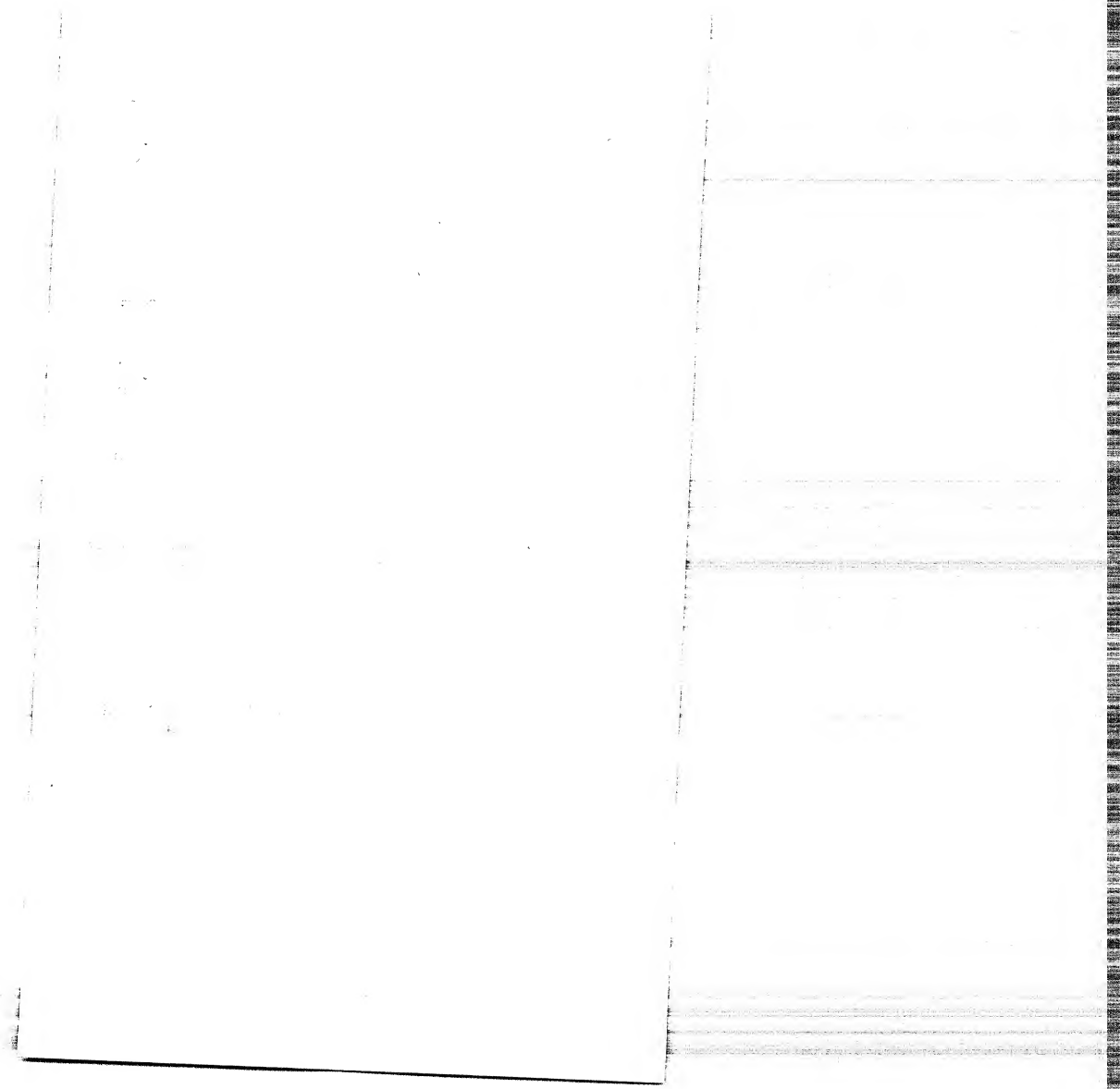


Photograph: J. W. Cruickshank

PANEL FROM S. MARCO

EXAMPLE OF ITALO-BYZANTINE RELIEF OF THE TWELFTH OR THIRTEENTH CENTURY

Compare with the Panel from S. Apollinare Nuova



workmanship, and probably came from Ptolemais. Into the chief portion of the wall between them and the main doorway of the Doge's Palace (the *Porta della Carta*), several decorative **Reliefs** have been let into the wall.

Some of these panels are closely allied to work of the ninth century at Constantinople. Some have geometrical, others interlacing, and other leaf and foliage designs. The relief with two peacocks feeding on a vine springing from a cup is probably sacramental in intention. Below, is a variant of an ancient Eastern design in which griffins are set on each side of the sacred tree. Originally the griffins were the guardians of treasure; here they are placed on each side of the vine.

In these panels the refinement, the sense of proportion, and feeling for rhythmical quality are delightful.

The rest of the exterior of St. Mark's to the south is for the most part hidden by the Doge's Palace and other buildings.

THE ATRIUM.

The mosaics are amongst the earliest and finest in the building.

Enter by the Main Central Door of the West Front or Principal Façade. Its outer gate is of bronze, with lions' heads. Facing you, as you enter it, is the **Inner Doorway**, in whose lunette is a fine Renaissance mosaic figure of St. Mark, of 1545, after a cartoon by Titian. Beneath this, in exquisite Byzantine niches, are *mosaics of Our Lady and six Apostles as follows: Andrew, Thomas, Peter, Paul, James, Simon; and, without niches, Philip and Bartholomew, less ancient. Under them, on either side of the door, come the four Evangelists, named, and with a rhyming leonine Latin inscription.

The Vestibule, or **Atrium**, theoretically supposed to be intended for the use of those who have not yet entered the church (i.e., the unbaptised and inquirers or catechumens), is decorated with mosaics (Byzantine in type) representing the chief facts of the **Old Testament history**. It repre-

sents the Jewish Church, previous to the New Dispensation. The series begins with the Creation, and ends (as usual) with the Fall of the Manna, which last is always regarded as typical of the spiritual food, that is to say, of Christ. The particular episodes selected for illustration are in every case those which mediæval theologians regarded as foreshadowing the life of the Saviour, or the New Testament history. Precisely similar and almost identical scenes occur as illuminations in the fifth century illuminated Greek Bible (fragmentary) in the Cottonian collection.

Turn to the R., and begin with the furthest Cupola next to the Cappella Zen.

Seating yourself on the low red seat between the two doors which give towards the Piazza, look up at the cupola. It contains the history of the Creation. Figures in white, varying in number, symbolise the days. [*First tier*, top or centre:] 1. The Spirit of God moves upon the face of the waters. 2. The Lord creates light and darkness, with the First Day. 3. The Lord makes a firmament, with Second Day. 4. The Lord divides the waters above from the waters below. 5. The Lord makes dry land and plants, with Third Day. [*Second tier*.] 1. The Lord makes lights in the firmament of heaven, symbolised by a starry globe bearing the sun and moon. 2. The Lord makes birds and fishes. 3. The Lord makes living things. The angel-like figures¹ symbolise still the number of the days. 4. The Lord creates the quadrupeds. (Cross over to the other side to see the remainder better.) 5. The Lord makes man as a small dark red figure, not yet living. 6. *The Lord rests on the seventh day and blesses it. The six days of the week, already past, are symbolised by six angels behind the Lord; the seventh day, personified,

¹ The surrounding inscriptions in Latin are not from the Vulgate but from the old version known as the Italic, which often varies considerably from it, and still more from the English translation. Occasionally phrases are shortened or simplified. I therefore give in each case their rough sense, not the familiar English words, in order to better illustrate the meaning of the mosaics.

is receiving the Lord's blessing. 7. The Lord breathes into man the breath of life, represented by a small winged soul. Note in all these early mosaics the intense symbolism. 8. The Lord takes Adam into Paradise, the four rivers of which are represented by four recumbent River Gods with urns—a classical survival. Many minor symbolic points too numerous to mention may be noted by the curious observer. (Cross over again.) [*Third tier.*] 1. Adam names the beasts. 2. The Lord puts Adam into a deep sleep, and draws Eve from his side, to the R. *3. The Lord presents Eve to Adam. 4. The serpent tempts Eve. 5. Eve plucks the apple, and (twice represented in the same scene) gives it to Adam. 6. Adam and Eve clothe themselves with leaves. (Cross over.) 7. The Lord inquires of Adam, who answers, "The woman Thou gavest unto me," etc. 8. The Lord chides Adam and Eve. 9. Adam and Eve hear their sentence of punishment. 10. *The Lord gives Adam and Eve garments (very naïve). 12. The Lord expels Adam and Eve from the gate of Paradise; to the R. they labour outside the garden. (All these subjects are closely copied from Byzantine originals of the fifth century. Designs almost identical are found in the very ancient illuminated Greek Bible of the Cottonian collection in the British Museum.)

In the **pendentives**, below the cupola, are four admirable *six-winged seraphs. Observe how exquisitely they, and the decoration beneath them, are adapted for filling the space assigned them. Under these, over the *doorway of St. Clement*, the history of Genesis is continued. The command to be fruitful and multiply; the birth of Abel, Cain to the R.; Cain and Abel offer sacrifices—with an interesting rhyming hexameter.¹ Next, on the *wall to the R.*, over the door into the Cappella Zen—below L., Cain and Abel go

¹ As this Guide is intended for general use, I do not transcribe the inscriptions in the text; but, for the sake of those classical scholars who may desire to have their numerous abbreviations simplified, I have added the whole of those in the Atrium written out at length in an Appendix.

forth into the field; R. Cain kills Abel; above, L., Cain is angry; R., the Lord (represented here and elsewhere in these mosaics by a hand showing from a firmament) inquires of Cain what he has done to his brother. In the *arch* by the *outer portal* is the Curse of Cain.

On the under side of the **arch between this first cupola and the main portal** (door of St. Mark) is represented the History of Noah. It begins on the **L. side**, towards the Piazza. *Above*, the Lord, as a hand from a firmament (a recurrent point which I will not again notice), gives the command to Noah to build the ark; then, the building of the ark. *Second tier*: the clean and unclean animals enter the ark, by sevens and by pairs respectively. *Third tier*: the family of Noah enter the ark. **R. side**, towards the church; *above*, the deluge (observe the rain); Noah sends out the raven and the dove. *Second tier*: the return of the dove with the olive branch; the exit from the ark (notice the escaping lion). *Third tier*: Noah's sacrifice, and the dispersal of the animals.

The lattice-work, with inscription beneath, opposite these last mosaics, forms the *tomb* of Doge Vitale Falier, made up of antique fragments. The great Doge, in whose reign the body of St. Mark was miraculously recovered, lies in an early Christian sarcophagus. The wife of Doge Vitale Michiel occupies a similar tomb beyond the principal doorway.

Continue the series of mosaics beyond the main portal. The mosaics on the under side of the **arch between the door of St. Mark and that of St. Peter** begin on the inner or **R. side**. *Above*: Noah plants a vineyard; the drunkenness of Noah; Ham sees his father's nudity and announces the fact to Shem and Japheth. *Below*: Shem and Japheth cover their father with a robe; the curse of Ham; the burial of Noah. **L. side**, the building of Babel; from above, the Lord observes it in the heavens; then, the Lord descends in a glory of angels to confound the languages.

The next **door** is that of **St. Peter**, with his image in a lunette above it. This section of the Atrium contains the

Story of Abraham ; it begins in the second cupola just above the head of St. Peter, and reads to the R. The Lord chooses Abraham ; next, the departure of Abraham with a great cavalcade of camels from Ur of the Chaldees ; Lot is made prisoner by the king of Sodom ; the meeting of Abraham and Melchisedec, both named ; Abraham's interview with the king of Sodom ; Sarah brings Hagar to Abraham ; the flight of Hagar ; the angel comforts Hagar in the wilderness ; the birth of Ishmael ; the institution of the rite of circumcision ; the last subject, very obscure, represents, I think, the circumcision of the stranger "bought with money."

In the **arch above the figure of St. Peter**, L., Abraham receives the three angels : R., he ministers to them at table, while Sarah at the door of the tent laughs at the prediction of the birth of Isaac. *Opposite*, above the outer door, the birth of Isaac ; his circumcision. In the *pendentives* of this cupola are medallions of the Four Greater Prophets.

The under side of the **arch between the second and third cupolas** has a figure of Justice (the first of a series of Virtues which begins here), and the two pillar saints, St. Alipios and St. Simeon Stylites, very curious.

Corner cupola, the Story of Joseph ; it begins by the middle of the *inner arch*, just above the figure of Charity : Joseph's dream of the sheaves which bow down to the twelfth sheaf ; Joseph tells his dream to his brothers ; the brothers complain to Jacob, who reproves Joseph ; Jacob sends out Joseph to find his brethren ; Joseph discovers them (notice in these two cases his bundle) ; the brethren hide Joseph in the well ; the brethren feast, while the Ishmaelites approach with their camels ; Joseph is taken out of the well ; the brothers sell him to the Ishmaelites ; the Ishmaelites, with their camels, conduct him to Egypt ; Reuben seeks Joseph in the well ; Jacob's sons show their father the torn and bloody coat, with the grief of Jacob.

The *pendentives* have medallions of four prophets, Eli, Samuel, Nathan, Habakkuk, holding rolls with inscriptions.

I omit notice of many beautiful decorative bands and arches. The reader must observe these points for himself.

The **half-dome**, at the end of the Atrium, looking N., contains a feeble representation of the Judgment of Solomon, sixteenth century. Beneath it is the tomb of Doge Bartolomeo Gradenigo (d. 1342), consisting of an early Pisan sarcophagus, with Our Lady and Child, St. Mark (his patron as Doge), and St. Bartholomew (his personal patron), presenting the Doge to Our Lady; at the corners, an Annunciation: beneath is an interesting inscription. Annunciations and presentations of the deceased by his patrons are habitual features on Venetian tombs.

The under side of the **arch between the corner cupola and the first cupola of the northern branch** has in its centre a good Byzantine figure of Charity; R., St. Phocas, the Greek patron saint of sailors, and therefore very appropriate to a commercial and seafaring city; L., a poor modern figure of St. Christopher wading through the river with the infant Christ.

The **first north cupola** contains the continuation of the History of Joseph. The mosaics of this portion of the church are remarkable for their increased story-telling faculty, in which respect they are unequalled in St. Mark's. The story begins just over the figure of Hope, in the arch beyond it: Joseph is sold to Potiphar (observe the costumes of the Ishmaelites and the Egyptians); Potiphar confides his whole household to Joseph; Potiphar's wife tempts Joseph; Joseph flees from Potiphar's wife, leaving his coat behind him; the woman shows the coat to all her household; arrest of Joseph, who is condemned to imprisonment; Pharaoh, throned and crowned, sends to prison the Chief Baker and the Chief Butler; the dreams of the Baker and Butler; Joseph interprets them.

The *pendentives* continue the story, beginning on the R. (inner, or south-east) angle: Pharaoh recalls the Chief Butler; the birds devour the Chief Baker; Pharaoh's dream; the seven lean kine devour the seven fat ones.

Arch to the R. (between the Butler and Baker); *above*.

Pharaoh's dream of the well-favoured and ill-favoured ears ; *below* : Pharaoh asks the interpretation of his dream of his wise men ; the Chief Butler tells him of Joseph.

In the **half-dome** opposite : feeble and mannered Renaissance mosaic of Joseph interpreting Pharaoh's dream. Beneath it, Doge Marino Morosini (d. 1253) is buried in an early Christian sarcophagus, the inscription on which alone is of his own period. The sarcophagus represents, above, in the centre, Christ, flanked by the twelve Apostles ; in the lower tier, Our Lady and four saints, undetermined, separated by four censers. The style of the sarcophagus is that of the sixth century.

Under the **arch between this cupola and the next**, in the centre, Hope ; beneath it, a beautiful Byzantine mosaic of *St. Agnes, with a modern one of St. Catharine ; then, St. Sylvester the Pope, and a Renaissance figure of San Geminiano (whose church at that time occupied part of the Piazza), from a cartoon by Titian.

I will not so minutely describe the subjects in the next two cupolas, as they may by this time, I think, be followed by the reader on the strength of his own scriptural knowledge. The **second north cupola** contains the remainder of the History of Joseph, the story in this case beginning at the *opposite* side from what has hitherto been usual, just above the figure of Hope in the arch last described. The subjects are : Jacob sending his sons to Egypt for corn ; Joseph treats them as spies ; Jacob's sons repent ; Simeon is bound ; the corn is placed in the granaries ; the birth of Ephraim ; the Egyptians clamour for bread ; Joseph opens the granaries.

In the *pendentives*, the four Evangelists. **R. lunette** ; the sons of Jacob empty their sacks ; Jacob sends Benjamin ; Benjamin received by Joseph. On the *under side of the arch* which spans this lunette are five Roman saints, Cecilia, Cassianus, Cosmo, Damian, Gaudens, and one, restored as St. Marinus, but more probably (since she balances Cecilia,) the virgin saint Marina, who dressed as a man to preserve her virginity.

Arch leading to the next section: the "Queen of the South," holding her roll of prophecy; below her, St. Nicholas and St. Blaise (Biagio); below again, two Dominican saints, St. Dominic, and St. Peter Martyr.

In the **last cupola** is the Story of Moses, which may now be safely left to the reader. The *pendentives* contain four prophets.

Over the **doorway at the end**, known as the Doorway of St. John, is a large mosaic in a half-dome, representing Our Lady with the Child, seated, with her Greek monogram, flanked by St. John the Evangelist and St. Mark; her throne and cushion are meant to be characteristically Byzantine. But this is a tolerable modern imitation, dating from 1840. It lacks the grandeur and solemnity of the simple old work. It probably replaces an older mosaic of St. John, to whom the door and the chapel opposite (now that of the Blessed Virgin) were formerly dedicated.

THE INTERIOR.

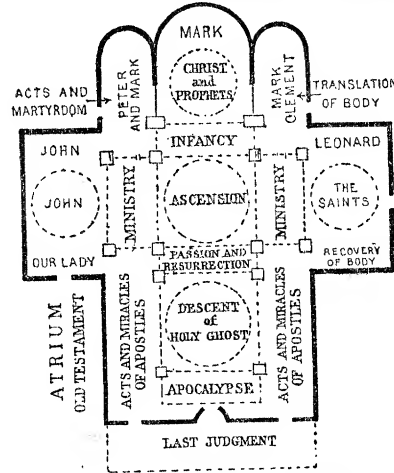
Set out on your examination of the interior by entering at the **main portal**, or St. Mark's Door (centre of West Front); should this be closed, as is sometimes the case, enter by one of the other doors, but *return at once to this*, at the end of the Nave, or West Arm of the Greek Cross. Many visits are needed to gain a full perception of that severity of choice and that sense of colour which is the note of Byzantine method. The sombre shades of the marble panelling, the dull gleam of gold, and the deep flush of porphyry, make a harmonious whole, whether seen in the early morning, when the lighting is entirely from the small round-headed windows in the domes; or in the afternoon, when the sunshine streams through the large windows of the S. Transept and the Western Wall.

In the appreciation of mosaics, it is to be remembered that the little cubes of which they are composed never present an absolutely flat surface. The coloured mosaics, seen at different angles, send out flashes of coloured light,

while the gold can appear as a white sparkling metal, or as a dead yellow colour, accordingly as the light strikes upon it. These changing effects are part of the charm of mosaic decoration.

DOMINANT IDEAS.

The *main central line* or axis of the **inner church**, from the Door of St. Mark to the Apse at the E. End, is devoted almost entirely to Christ and the chief facts of the Christian religion (but in a subsidiary degree to St. Mark the patron). Contrary to what one might expect, however, the Gospel story *begins* at the Apse, and *ends* by the main entrance. If you stand under the **Central Dome**, in front of the Presbytery, this fact will become quite clear to you. In the Apse which faces you, and which forms as it were the focus



GENERAL SCHEME OF MOSAIC DECORATION.

of the Basilica, closing the vista inward, you have the gigantic figure of the Redeemer Himself. In the **Eastern Dome**, over the Presbytery, are represented Christ and the Prophets who prophesied of Him. The *arch*, between this

dome and the next, has the facts of the Infancy and Ministry. The **Central Dome**, over your head, shows the **Ascension**, with Our Lady and the twelve Apostles. It is interposed here because of its central importance. Looking *westward* from the same point, the **Great Arch** between the two Transepts gives the **history of the Passion and Resurrection**: the side arches have the immediate episodes of the Gospel history. Thus the whole central area tells the life of Christ, culminating in its centre with the Ascension. In the **Western Dome** is the **Descent of the Holy Ghost**, with the Christian people. The mosaics on either side of it (in the Aisles) give the acts and martyrdoms of the Apostles. The last Great Arch has the Vision of the Apocalypse, and the Last Judgment. This main trunk or axis of the church is thus a brief epitome of the entire Christian doctrine—the preparation for Christ; the Prophecies of Christ; the life and Passion of Christ; the Resurrection; the Ascension; the Descent of the Holy Ghost; the Second Advent; the Last Judgment; and the Life of the World to Come, in Paradise or in torment.

The three Great Domes also correspond to the division of the world into three ages according to the teaching of the Abbot Joachim of Flora, whose prophecies had a widely spread influence in the twelfth and thirteenth centuries. The eastern Dome represents the First Person of the Trinity, and the Reign of Law, when man lived in obedience. The second corresponds to the Second Person, and to the Reign of Grace, when man lives in faith. The western dome represents the Third Person and the Reign of the Spirit, or of Love, when man shall live in the freedom of the Spirit.

From another point of view the church is devoted to St. Mark the Evangelist, and to the other chief saints of the Venetian people. The Central Door, which leads to it, bears his name and image; as you look up from this door, the principal object in front of you, behind the screen, is the *High Altar*, which contains **his relics**. In the apse are his mission to Aquileia and his connection with St. Peter. The chief mosaics to the L. of the Presbytery tell the *history of*

his life and martyrdom; the chief mosaics to the R. of the Presbytery tell the story of *the removal of his body to Venice*. Christ and St. Mark, with the Madonna, are thus the leading chords: in the mosaic over the inner side of the main portal we get these three figures significantly associated.

The line of the **L. Aisle**, which begins at the Door of St. Peter, ends in the Apsidal Chapel of St. Peter, the spiritual father of St. Mark. St. Peter is here the chief figure. The line of the **R. Aisle**, which begins at the Door of St. Clement, ends at the Apsidal Chapel of St. Clement, whose relics are preserved in its altar, but whose exact connection with this church I do not quite understand. These two lines have thus a clear reference to the Apsidal Chapels.

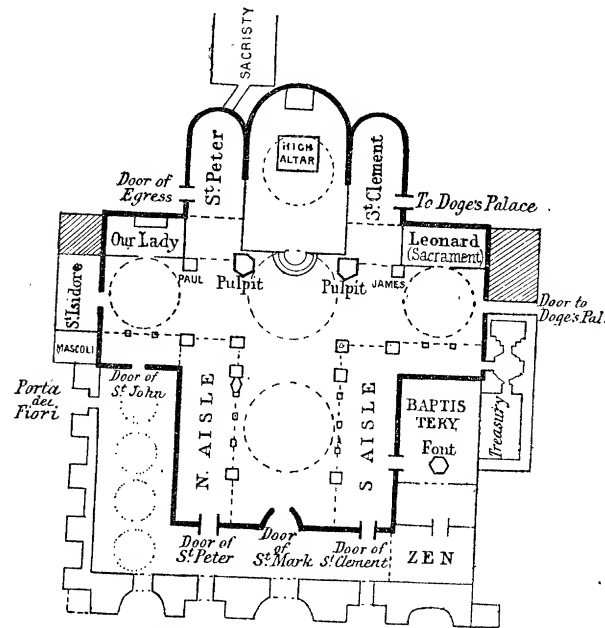
The **North Transept**, entered by the Door of St. John, had originally over it the image of that saint, whose history is represented in the Dome of the N. Transept. (His figure is still *within* above the portal.) The Chapel at its end was dedicated to **St. John**. Since the seventeenth century, however, the Chapel has been converted into that of the **miraculous Virgin of Constantinople**; and her Byzantine image has been substituted over the entrance door for that of St. John. The symbolism of this portion of the church, originally Johannine, has thus been gravely disturbed by the increased modern devotion to Our Lady.

The **South Transept**, not now approached by any direct door, save a private one from the Doge's Palace, had its Chapel originally dedicated to **St. Leonard**, a saint of early importance at Venice, to whom many of the mosaics above still refer; but as it has now been turned into a Chapel of the Holy Sacrament, the symbolism has been obscured here also. Its dome has four great local patrons, and four holy Virgins of Aquileia.

These are only a few brief notes on the *central conceptions* of the decoration; those who care to observe closely for themselves the relations of the minor parts, and the distribution of relics and mosaics, will find that much light is thus cast upon the assemblage of saints or subjects in the various arches. In no part of the building is the grouping arbitrary,

though it has often been made to seem so by modern alterations. Corresponding sides or arches have usually corresponding saints or episodes. By walking up each of the main lines from end to end, you will gain an increased sense of the relations of the component members; and of the scheme of their symbolism. Most of the minor saints are those of the various Venetian parishes, or those whose relics are preserved in Venice.

As a whole, the Atrium gives the Jewish half of the Chris-



GENERAL KEY TO CHAPELS, ETC.

tian scheme; the interior gives the Gospel half. The Old Testament is the vestibule; the New is the completed church or full scheme of Salvation.

We begin now *the detailed examination of the mosaics.*

Above the central door, in the lunette, there is beautiful and very early *mosaic of Our Lord enthroned between Our Lady and St. Mark ; the two former have their Greek monograms. This is one of the most ancient mosaics in the whole basilica. It bears the inscription (in rhyming Latin), "I am the gate of life ; through Me, My members pass."

In the **Nave and Aisles** (or West Arm of the cross), confine your attention for the present to the *lower portion*, up to the level of the Gallery. (The mosaics above this level are best seen from the Gallery itself, which we shall afterwards visit.) The magnificent **mosaic pavement** of marble and other precious stones should also be noted in every part of the building ; it presents exquisite decorative patterns and animal symbolism, the two peacocks with a central object being the most frequent design. Part of it has been "restored" and straightened with disastrous effect : the older wavy portion is exceedingly lovely. Observe also the marble panelling or incrustation of the walls.

Enter the **R. or S. Aisle**. In the first *arch*, on the wall to the R., are good early reliefs of Our Lord between Our Lady and St. John the Evangelist. On the under side of the arch, between this and the next compartment, two excellent mosaics of St. Paul the Hermit, in his robe of rushes, and St. Hilarion, another of the early ascetics, lean and meagre, covered with leaves only. On the R. wall of the S. Aisle are fine early mosaics of Our Lady in the centre, flanked by four prophets who have prophesied of her, named, and holding rolls of their prophecies ; the two nearest to her are her royal ancestors, David and Solomon ; Isaiah's roll bears the usual inscription, "Behold, a virgin shall conceive and bear a son."

Now **cross over** the church to the **L. or N. Aisle** (north compartment of the West Arm of the cross). Here, in a position answering to that of Our Lady opposite, is a beautiful youthful **Byzantine figure of the beardless Christ (bare-footed), similarly flanked by four prophets who have prophesied of Him. The Christ is one of the most beautiful

forms in the entire building. (In very early art He is always represented beardless.)

The **arcade which supports the gallery** in the *R. or S. Aisle* has on the under side of its arches other mosaics: first arch, St. Julian and St. Cesarius; second and third arches, decorative. (Observe herè the beautiful architecture of the gallery, and the marble coating beneath it. On the floor, a fine mosaic pattern of peacocks and grapes.) Fourth arch, St. Felicianus and St. Primus. The *L. or N. Aisle* is similarly decorated, its saints being, first arch, St. Fermus, and St. Felix (standing over a handsome holy-water vessel), fourth arch, SS. Nazarius and Felicius. The quaint little tabernacle under the fourth arch is the **Chapel of the Crucifix**.

Do not quit this Nave and Aisles until you have grasped their relation to the rest of the building.

Before examining further the main body of the interior, I strongly advise you to find the Sacristan and get him to unlock the gate of

THE BAPTISTERY,

which is entered by a door in the Right Aisle, not far from the St. Clement entrance. You pay on leaving (see below). **At least one whole morning**—a sunny one if possible—should be devoted to examining this chapel and the **Cappella Zen**. Remember that they contain far more objects of artistic interest than most northern cathedrals.

The Baptistery, with the adjoining chapel, formed originally a portion of the Atrium, but was shut off from it apparently about the thirteenth century. In the middle of the fourteenth century, the great Doge Andrea Dandolo (elected in 1342) gave a commission to have the whole of the Baptistery decorated throughout with mosaics. These works thus form a transitional link between the early Byzantine type and the later Renaissance handicraft which we shall observe hereafter, and some specimens of which we have already seen in the exterior. In examining the Baptistery

therefore, bear these two facts in mind : (1st) that its purpose is that of administering **baptism**, on which account it is naturally dedicated to the institutor of the rite, **St. John the Baptist**, while almost all its decorations bear direct reference to his life or to the sacrament of baptism ; (2nd) that it is a **monument of Doge Andrea Dandolo**, whose tomb it contains, the great prince choosing to be buried in the midst of this noble memorial of his own munificence.

The Baptistery consists of **three portions** : (1) that with the **font**, by which you enter ; (2) that to the left with the **altar** ; both these have cupolas ; (3) a little **vaulted room** to the R., near the entrance to the Cappella Zen.

Begin with the *second* of these, and examine, first, the *mosaic in the *lunette above the altar*. It represents the Crucifixion, with the usual accompanying figures of Our Lady and St. John the Evangelist, named above. Water and blood (the former unusual) gush from the Redeemer's wounds — the water (John xix. 34) clearly symbolising baptism. Beyond Our Lady, to the L., stands St. Mark, patron of the Church, with his open Gospel ; beyond St. John the Evangelist, to the R., St. John the Baptist, patron of the chapel. At the foot of the cross, close to the usual skull of Adam, kneels Doge Andrea Dandolo himself, the donor, in his ducal cap and robe. On either side kneel his Grand Chamberlain and a senator. The whole thus tells the story of this Baptistery, in this church of St. Mark, decorated by this Doge, aided by his subordinates.

Neglecting for the moment the cupola and other decorations, look next at the mosaic in the *lunette to your R.* as you face the altar. It begins a series of scenes from the **life of the Baptist**, continued round the three rooms at the same level. Its subjects are, from L. to R. : the angel appears to Zacharias ; Zacharias is struck dumb ; he goes forth from the Temple to the people ; he meets his wife, Elizabeth. The story continues in the lunette of the next compartment, pierced by a window : birth of St. John the Baptist, a poor sixteenth-century work substituted for the fine original.

Seat yourself on the red marble seat to the R., facing south, between the compartment with the font and the vaulted room, to examine the next two mosaics on the *wall which gives access to the Cappella Zen*. L. of the central arch, an angel leads the infant John into the wilderness. In the lunette, an angel brings him a garment at the approach of his ministry. R. of the arch, the preaching of St. John the Baptist.

Now, sit on the seat near the pierced door leading into the Piazzetta. On the *wall opposite*, the Baptism of Christ in Jordan: three angels on the bank, as usual in the conventional representation of this scene, hold the Saviour's garments. To the R. of this, on the *wall leading into the font room*, John saying, "I indeed baptise with water," etc.

Over the *main entrance* to the Baptistery, opposite the font, **the daughter of Herodias dances before Herod; on the R. her mother bids her to ask for the head of St. John the Baptist in a charger, which is symbolised by a pointing hand and by the princess already, prophetically as it were, bearing the head on her own as she dances. This is a piece of extreme symbolism; study well this beautiful composition, admirable for its balance, for the vivid pose of the dancing princess, for the magnificent robes of the king, queen, and courtier, and for the delicious dishes and decorations of the table. On the R. a page brings in a dish of fruit.

The last compartment of the history is in the *lunette to the L. of the altar*, and contains three subjects: (1) the beheading or decollation of St. John the Baptist, with a fine figure of the executioner sheathing his sword; centre, the princess brings the head to the enthroned *Herodias, who sits like a Byzantine empress, a type of worldly pomp and power combined with wickedness; to the R., the disciples, in Greek ecclesiastical costumes, place the body of the saint in the tomb.

Beneath this mosaic is a carved stone head of St. John the Baptist, and also, lower down, let into the wall, the slab

on which he was beheaded, still stained red with the blood of his martyrdom.

Now, examine in further detail the other decorations of the **compartment containing the font**.

The *cupola* has in its centre a figure of Christ holding a scroll with the command, "Go into all the world and preach, baptising," etc. Beneath are figures of St. Mark and the Apostles obeying this command; each Apostle is represented laying his hands on a naked convert in the font, while a sponsor stands by to the R. The inscriptions mention the places in which each baptised in the following order, beginning with St. Mark (who is over the doorway leading into the Baptistery, and is in dark blue robes): St. Mark baptises in Alexandria; St. John the Evangelist in Ephesus; James Minor in Judea; Philip in Phrygia; Matthew in Ethiopia; Simon in Egypt; James in India; Andrew in "Chaja" (Achaia); Peter in Rome; Bartholomew in India; Thaddeus in Mesopotamia; Matthias in Palestine. In the *pendentives* of this cupola are the *four Greek Fathers of the Church, very noble figures, Saints Athanasius, John Chrysostom, Gregory Nazianzen, and Basil (the last restored, but excellent), habited in picturesque Greek canonicals, and each holding a scroll inscribed with a Latin sentence, supposed to be translated from his writings, relating to baptismal regeneration.

The *cupola* in the **altar compartment** is very dark, but nevertheless deserves careful study. Sit till your eyes are able to see it. It contains in its centre, Christ in Glory, ascending, surrounded by a circle of angels.

In the outer circle are representatives of the nine choirs of angels. Immediately under Christ's feet is an eight-winged angel, and the next on the left is the first of the Hierarchies, the "Seraphim," an angel seated and holding a lighted torch. Looking to the right, the next is the eight-winged "Cherubim" holding a disk inscribed "Fullness of Knowledge" (Scientie plenitudo). Following on to the right is "Thrones," an angel with crown and sceptre. "Dominations," dressed as a warrior, weighs a soul in the

balance with the book of deeds(?) in the other scale, and strikes with his spear at a black devil who is trying to pull down the scale. "Angels" lift up the dead still wrapped in grave clothes. "Archangels" present the soul, from whom the grave clothes are falling off. "Virtues" point to a skeleton lying beside a fountain of flame; perhaps "Death cast into the lake of fire" (Rev. xx. 14). "Powers" bind Satan with a chain. "Princes," dressed as a warrior, is seated on a throne holding a sword.

The whole of the Hierarchies represent Heaven, which is entered by the gate of the Sacrament of Baptism.

In the *pendentives* are the four Latin Fathers, Gregory, Augustine, Jerome, Ambrose, with angels dictating to them. The Latin type of these saints should be contrasted with the Greek type of the Greek Fathers in the corresponding part of the central cupola.

Behind the altar is an appropriate relief of the Baptism of Christ, with many accessories (Annunciation, Daniel, Zacharias, St. Mark, St. Nicholas, etc.); R. and L. of it, reliefs of St. George and St. Theodore, both mounted and slaying their respective dragons; these two connect the chapel with the minor patrons of Venice. The altar itself consists of a huge block of rough granite, from which Christ preached to the Tyrians. It was brought from Tyre by Doge Domenico Michiel in 1126.

On the under side of the **arch between the altar compartment and the font compartment** are two old mosaics of the blessed Pietro Orseolo, Doge of Venice, and St. Isidore (whose connection with Doge Andrea Dandolo will be clearer later). Below are vile modern mosaics of the Blessed Anthony of Brescia, a disgrace to this noble chapel, as well as a feeble theatrical seventeenth-century figure of St. Theodore.

In the place of honour, beneath the central cupola (with Christ sending forth the Apostles to baptise), stands the ancient **font**, supplied in the sixteenth century (1545) with a good Renaissance bronze cover; the bronze statue of St. John the Baptist in its centre is by Francesco Segala, after

a design by Sansovino; the bronze reliefs, with the four Evangelists, and scenes from the life of St. John the Baptist, are by Tiziano Minio of Padua, and Desiderio of Florence. This font, of course, forms the *raison d'être* of the whole chapel.

Opposite the main entrance door is the **monument of Doge Andrea Dandolo**, the donor, a splendid specimen of fourteenth-century sculpture. Above, the *recumbent figure of the Doge (d. 1354), serenely beautiful, under a graceful canopy; beneath, on the sarcophagus, the Madonna and Child, and an Annunciation in two niches; between them, two reliefs representing St. John the Evangelist in the cauldron of boiling oil, and the martyrdom of the Doge's personal patron, St. Andrew. The angels drawing curtains, a reminiscence of the Pisan school, should also be noted. Andrea Dandolo was the last Doge buried in St. Mark's: after his time, the Serene Princes were buried at San Giovanni e Paolo, or at the Frari.

The greater part of the **small vaulted chamber** between the font and the Cappella Zen has no direct reference to the subject of baptism. It is treated as a vestibule, and therefore appropriately gives the life of Christ *before* His baptism. The *under side of the arch* which leads to it has mosaics of the four Evangelists. On the *vaulted roof*, in the centre, is a colossal head of Christ, represented as aged, after the later Byzantine fashion, and surrounded by prophets bearing rolls of prophecy. Beneath are Episodes of the Infancy: on the side towards the Cappella Zen, L., the Three Magi, represented as Three Kings (old, middle-aged, and young), come to Bethlehem to inquire of Herod; R., the Three Kings adore the Child, with Joseph warned by an angel to fly into Egypt: both much restored and almost modern. (You will find these two scenes represented very similarly elsewhere. Note and compare all such subjects.) On the side towards the font, L., the Flight into Egypt, the latter symbolically represented by a city; and R., the Massacre of the Innocents: in the lunettes at either end, two prophets. Near the door,

R., is the tomb of Doge Giovanni Soranzo (1328) bearing his arms.

On the wall to R. of the entrance to the chapel, is a very beautiful low ***relief** let into the wall. The cross is formed by four swords, at the foot are birds.

Now pass through the doorway into the

CAPPELLA ZEN.

This beautiful little chapel, otherwise known as that of the Madonna della Scarpa, "Our Lady of the Slipper" (so called from her having given her bronze slipper to a poor votary, on which it was miraculously turned into gold), contains a series of very early mosaics (twelfth century). It was afterwards, in the sixteenth century, converted into a **mausoleum for Cardinal Zen** or Zeno (see below). I will begin by describing the original building with its decorations, and pass on later to the obtrusive Renaissance additions.

In the **half-dome**, towards the outer Atrium, is a (re-stored) figure of Our Lady with her Greek monogram, and at the sides two (original) sombre and morose-faced Byzantine angels. Below, in niches, are the youthful beardless Christ, blessing, and four prophets in mosaic, alternating with four statues of prophets.

These statues, carved in the round, are examples of the transition from the Romanesque to the Gothic style; they are attributed to the middle of the thirteenth century. Note the transitional characteristics. The hair is not arranged in rigid lines and formal curls as in the twelfth century, nor is it in free natural locks as we find in the fourteenth century. The same applies to the drapery, which follows the lines of the figure, but somewhat stiffly and conventionally. There is no affectation in the pose, and there is sincerity and directness in expression. Each prophet stands under a niche ornamented with dentil moulding and supported by graceful little columns. It is supposed that the group of St. Mark and the angel outside over the central door is the work of the same sculptor, who appears to have been

On the **vaulted roof**, in the centre, is an early mosaic figure of the beardless Christ. Beneath, on either side, is the ****legend of St. Mark**, whose body rested first in this chapel after its arrival in Venice. The series begins, *above*, on the wall of access from the Baptistery. (1) St. Mark writes his Gospel at the request of the brethren; (2) he presents it to St. Peter, who orders it to be read in the church; (3) he baptises at Aquileia, one of the chief mother-cities of Venice; *below*, (4) as St. Mark is sailing from Aquileia to Rome, and passes this island (symbolised by water-plants to the R. below), an angel, flying from a very material blue heaven, announces to him that his Basilica shall be erected on this spot; (5) St. Peter appoints St. Hermagoras to the Bishopric of Aquileia; (6) St. Mark enters Egypt (symbolised by a gate), preaches there, and expels demons. **Opposite**, on the wall towards the Piazza: *above*—(1) an angel orders St. Mark in a dream at Pentapolis (so named to the L.) to sail to Alexandria; (2) St. Mark in the ship on his way to Alexandria, symbolised by its celebrated Pharos or lighthouse; (3) St. Mark heals the cobbler St. Anianus of a wound made by his awl; *below*—(4) St. Mark is arrested by the pagans (called "Saracens" in the inscription) while celebrating mass at the altar; (5) he is dragged through Alexandria and beaten; (6) he is buried by his disciples in a sarcophagus. In all these mosaics the symbolical character of the buildings (exterior or interior) should be noticed; they are full of meaning. This most interesting series is a good epitome of the Venetian legend of St. Mark. I have said nothing of the exquisite **decorative work**, which the reader must, of course, notice for himself.

In the **arch** beneath the mosaics last described is an old, much-damaged relief, with, below, the Nativity, Joseph, Our Lady, the Child in the manger, ox and ass, and shepherds; above, the Flight into Egypt. Two beautiful reliefs are also set into the **wall near the altar**; L., Byzantine Madonna

and Child, with a Greek inscription, referring to the opening of an aqueduct at Constantinople by the Emperor Michael Palæologus and his Empress Irene; no doubt loot of Doge Enrico Dandolo's: R., an Archangel (one-half of an old Annunciation). Beneath them, two fine red marble lions, with a calf and child, like the griffins on the exterior; probably they once stood at the doorway.

Passing on to the **Renaissance additions**, notice first in the centre the fine bronze ***tomb of Cardinal Giovanni Battista Zen**, or Zeno, nephew of Pope Paul II., who died in 1501, and left the greater part of his immense fortune to the Republic of Venice. The Signory in gratitude erected this monument. The Cardinal, in bronze, in full pontificals, lies on a bronze sarcophagus, supported by figures said to represent Faith, Hope, Charity, Prudence, Pity, and Munificence; in the absence of any recognisable symbols, I do not pretend to decide which is which. The monument is the work of several artists, among them the Lombardi, Leopardi, and Camponato.

The ***altar** stands under a bronze and marble Renaissance canopy, covering figures of Our Lady (with a gilded shoe in memory of the miracle) flanked by St. Peter (to represent the Cardinal's double connection with the see of Rome) and St. John the Baptist, his name-saint and personal patron. These figures are by P. G. Camponato; dated 1505. At the base, a relief of the Resurrection. On either side, poor decorative mosaics, with the Cardinal's hat and shield. (It is the ugly back of this altar which forms the discordant Renaissance pediment between the griffins on the S. façade.)

Give the **Sacristan** half a franc on leaving.

I have only called attention to the most salient objects in these two beautiful and noble chapels, which the visitor should revisit more than once and examine at greater length for himself.

MAIN CHURCH AGAIN.

Now, enter the **north transept**. Walk along its *west* or L-hand Aisle till you reach a little *chapel* at the extreme end, closed by a low marble screen and an iron gate. This is the **Cappella dei Mascoli**, so called because it was the meeting-place of a Guild composed of men alone. It is dedicated to Our Lady, and its full title is *Cappella della Madonna dei Mascoli*.

The *mosaics* on the roof, by Michele Giambono, were begun in 1430, and form fine examples of fifteenth-century work; they show the early Renaissance tendency, and are thus transitional between the mosaics of the Byzantine school on which we have hitherto for the most part concentrated our attention, and those of the seventeenth century, some examples of which we have already examined on the exterior, while many more will occupy our time hereafter. The chapel being dedicated to Our Lady, the subjects represented on its walls are naturally five of the chief incidents in her history. The series begins on the *L. side of the roof* with the Birth of Our Lady; St. Anna, as always in this subject, is in bed; St. Joachim, close by, superintends the washing of the infant; to the R. are the usual women visitors. The whole takes place in a splendid late-Gothic semi-Renaissance palace. To the R. of this is the Presentation of the Virgin in the Temple, which may be instructively compared with the famous Titian in the Academy; L., St. Joachim and St. Anna; the little Virgin mounts the steps and is received by the High Priest at the doors of a magnificent late-Gothic Temple, with Renaissance decoration. On the *window wall*, Annunciation, its component figures divided by the window. On the *R. side of the roof*: L. compartment, the Meeting of Mary and Elizabeth, which takes place (as always) under a splendid arcade, entirely Renaissance; to the R., St. Zacharias is seated as a spectator. R. compartment, the Death of Our Lady; her soul is received above by Christ, in a mandorla of glory. All the elements of the scenes are conventional. Study well these

five but, alas, very much restored mosaics as admirable examples of transitional workmanship, unfortunately tampered with. On the *centre of the ceiling*, Our Lady and the Child, with her royal ancestor, King David, and her chief prophet, Isaiah. The symbolism is full of veneration for the Blessed Virgin.

The *altar-piece* consists of a statue of Our Lady, in a Gothic niche, between St. Mark and St. John the Evangelist—the latter being Our Lady's adopted son, and also the patron of the N. Transept.

The *central arch* of the **arcade** (supporting the gallery) in the Aisle which lies just outside this chapel, has on its under side good mosaics of St. Justina and St. Marina. On the *pier* between the chapel and the main transept is a fine Byzantine relief of Our Lady. Over the door of access from the Atrium into this transept is a figure of St. John the Evangelist: this entrance being known as St. John's door—*Porta di San Giovanni*. The mosaics of the North Dome (best seen hereafter from above) have also reference to the history of this Evangelist, displaced to make room for the growing cult of the Madonna.

We now enter the

CHAPEL OF ST. ISIDORE.

The **Cappella di Sant' Isidoro** is entered from the L. or N. Transept. (See plan.) Ask the Sacristan, who for a few sous will admit you.

The entrance doorway is framed in marble, with symbolical carvings at the base of the jambs. Notice also a spirited little **bas-relief** carved on the end of the low marble bench to the right of the door. It represents the famous mediæval allegory of human life. A young man lies asleep in a tree whose stem is being gnawed by two rats. The tree is the life of every man, the rats are the hours of the day and the night.

The **story** of this chapel is best told in the words of the quaint inscription over the altar, which I translate in full as follows;—

"The body of the blessed Isidore is enclosed in this present sarcophagus. It was brought from Chios by the Lord Domenico Michiel, famous Doge of the Venetians, in the year 1125, and remained laid by privately in this church of St. Mark until the beginning of the building of this chapel, erected under his name; which was begun during the Dukedom of the Lord Andrea Dandolo, famous Doge of the Venetians, and in the time of the noble gentlemen, Lords Marco Loredan and Giovanni Dolfin, Procurators of the church of St. Mark, and was completed under the Dukedom of the Lord Giovanni Gradenigo, famous Doge of the Venetians, and in the time of the noble gentlemen, the Lords Marco Loredan, Nicolo Lion, and Giovanni Dolfin, Procurators of the church of St. Mark, in the year 1355, on the 10th day of the month of July." It thus owes its origin to the same great Doge who built and decorated the Baptistery.

The chapel is extremely **dark**, and can only be tolerably seen on a very bright day.

The **Altar** is occupied by the sarcophagus in which rest the remains of the Saint. He lies in sculptured effigy on its lid; a good piece of sculpture. The front of the sarcophagus is decorated with a figure of Christ, and of SS. John Baptist and another, unidentified. The two *reliefs* represent, to the L., the Saint being dragged by horses over the ground, and to the R. his decapitation. This is a fine work, coeval with the erection of the chapel. Notice also the angel with the censer, the beautiful symbolical designs on the under side of the arch, and the usual Annunciation in the spandrels.

The **walls** of the chapel are decorated with particularly handsome slabs of coloured marble and other stones. The ***mosaics** are all of a peculiar type, quite different in design and technique from those of the contemporary Baptistery, erected by the same Doge, Andrea Dandolo: those of the Baptistery seem to me to have been executed by Byzantine artists (or artists thoroughly trained in the Byzantine school), while these seem rather like the first attempts of indifferent native workmen, feeling their way doubtfully. They have

lost the simple dignity and repose of earlier treatment without having attained to more modern freedom and sense of action. Nevertheless, they are so excellent in technical setting that hardly a stone of the mosaics has been misplaced, and we therefore see them at the present day essentially as they were left in the fourteenth century.

The **lunette** over the Altar has a figure of Christ seated ; to the L. is St. Mark (church), to the R., St. Isidore (chapel). Beneath it is the inscription already translated. The lunette *opposite* this one shows Our Lady and the Child, with, L., St. John the Baptist, and R., St. Nicholas in Greek ecclesiastical costume—these (with St. Mark opposite) are the patron saints of the three Procurators mentioned in the inscription.

On the **ceiling**, towards the *wall of entrance*, is the *History of St. Isidore*, most quaint and interesting. Above, he sets sail for Chios, with his companion Amenio ; all the figures are named in the inscriptions ; then, he arrives at Chios, where he is hospitably entertained by Valeria and her daughter Afra ; St. Isidore and Amenio give thanks for their safe landing ; St. Isidore reasons with, and casts out, a devil ; Valeria and Afra are converted by his preaching ; he baptises Afra, nude, in the font. Below : “ How Numerianus sentenced St. Isidore ” ; observe the Roman soldiers with their shields ; “ How he was placed in a burning fiery furnace ” ; note the wood-bearers : then, he is dragged at horses’ tails over the ground, the blood spurting out more copiously than artistically ; finally, he is beheaded.

The mosaics of the *window wall* (seen with the greatest difficulty except in a bright light) show the bringing of the body of St. Isidore from Chios to this chapel. At the opposite side from the Altar, below, the entombment of St. Isidore ; above, Doge Domenico Michiel arriving at Chios ; then, a private priest, Cerbanus, steals the body of St. Isidore for his personal use, from the sarcophagus : notice the horrid realism of the shrivelled corpse and skull of the Saint : the Doge reprehends Cerbanus for the theft, and sends him on shore ; the body is taken to the fleet with great respect ; below, near the window, it is carried into

St. Mark's with due solemnity. Between the windows is a figure of St. George the Martyr. If you can get light enough to study these curious and unique works, the remarkable details will well repay you.

Now return into the Northern Transept.

CHAPEL OF OUR LADY.

The East Aisle of the Transept (formerly the Chapel of St. John) has been railed off as the **Chapel of Our Lady**, who is at the present day (I speak of visible facts only) the central object of veneration in the whole Basilica. The entire space in front of this chapel is constantly thronged with votaries from morning till night, under conditions which make it difficult to examine the works of art it contains without grave indelicacy. Look at it cursorily.

The central object is a great **canopy** or baldacchino, enshrining a ***miraculous portrait** of Our Lady with the Child, deeply venerated by the Venetians, and the most revered object in the whole city. It is said to have been painted by St. Luke the Evangelist, and is certainly an ancient Byzantine work, not later in date than the eighth century. It was brought to Venice in the thirteenth century, and was transported to this altar in 1618, when the former dedication to St. John was altered, and Our Lady made patroness in his stead.

During the greater part of the week this portrait is hidden from the eyes of the faithful behind handsome bronze folding doors, which contain, *above*, a facsimile of the miraculous image in relief, and *below*, the figures of St. Mark (patron of the church) and St. John the Evangelist (former patron of the chapel). These doors are opened, however, on Saturdays, when the picture itself, blackened with age, may be seen (not well) from a little distance through an opera-glass. It is half obscured by necklets and other rich *ex voto's*. In character, it seems to be merely an ordinary Greek *icon*, much deteriorated by age. The chapel itself is also filled with ugly votive offerings, but it possesses some admirable sculptured reliefs (L. two Saints in niches,

R. the Madonna and Child). I do not describe the various objects in this very holy place at length, however, as it is not practicable to scrutinise any of them without causing just annoyance to the numerous worshippers, for whose sake it is well to remember the church exists. English tourists are often culpably wanting in respect to this holy object.

Between the Chapel of Our Lady and the Vestibule of the Chapel of St. Peter (to the R.) stands an **altar of St. Paul**, surmounted by a statue of the Apostle, bearing a sword (see plan). An inscription states that it was erected under "the famous and pious lord and Doge, Cristoforo Moro" (1462).

Just beyond this altar is the **Vestibule of the Chapel of St. Peter**, which latter is railed off by a handsome *screen*, surmounted by five statues (about 1396), the work of the first great Venetian sculptors, the brothers Massegne. The figures represent, in the centre, the Madonna and Child; at the sides, four great women saints connected with Venice—Mary Magdalen, Cecilia, Helena, and Margaret. Pass this chapel for the present without entering it beyond the screen.

To your R., as you face this screen, is one of the two magnificent octagonal **Pulpits**. This one is *double*, or in two stories. The exquisite marble-work of its *staircase* should be closely examined. So should all its architectural features. It is one of the finest things in the Basilica.

SOUTH TRANSEPT.

The **South Transept** has in its *corner arcades* at the West End (where it joins the Nave) good early mosaic figures of saints, mostly named; among them that of *St. Catharine is particularly beautiful. Close by is a fine relief of Our Lady and the Child. Its West Aisle ends in a somewhat Cairene door, leading to the *Treasury* (omit for the present); above it is a pretty mosaic of angels holding the sign of the Cross. Over the South Door of the main part of the Transept is a mosaic of St. Mark: this door leads direct into the Doge's Palace.

The East Aisle of this Transept is divided off (like the Chapel of Our Lady) into a **Chapel of the Holy Sacrament**, where the consecrated Host is now exhibited; it was formerly dedicated to St. Leonard. (Hence the mosaics above it.) It has also good mosaics on the under side of the *arch* supporting its gallery.

Between it and the vestibule of the next chapel is the **altar of St. James**, containing his statue, and answering to that of St. Paul, opposite.

The west compartment (**Vestibule of St. Clement**) contains the stairs which descend to the **Crypt** (closed): on its L. side is the second of the handsome octagonal ambones, or **Pulpits**. At the base of the steps which go up to this pulpit are two fine *decorative reliefs of peacocks. Near the steps to the Crypt, observe a particularly beautiful relief of Our Lady and the Child; above her, on the arch, a quaint mosaic of that rather mythical embodiment of *bourgeois* beneficence, St. Uombono of Cremona, engaged in the distribution of charity; he is balanced on the other side by St. Boniface. Many of these minor saints are patrons of neighbouring towns with which Venice had commercial relations.

The *screen* which rails off the Chapel of St. Clement (pass it by for the present) is like the one which balances it on the N. side; it also has five excellent statues by the Massegne. The figures represent, in the centre, Our Lady with the Child: at the sides, four other great women saints—Christina, Clara, Catharine, Agnes.

Understand the arrangement of these two transepts, and of the Central Area of the church between them, *before* you proceed to the examination of the **Eastern Area**, with its three apses. This central area, you may note, has mosaics of the whole Gospel history—a point which will lead up to the final comprehension of the general arrangement. The series begins on the E. arch (arch of the Presbytery), is continued on the N. and then on the S. side, goes on then to the W. arch, with the Passion and Resurrection, and ends in the Central Dome with the Ascension.

THE PRESBYTERY.

You may now go on to inspect the **Presbytery**, or Main Apse, which is so exceptionally rich in objects of interest that I can only briefly call attention to a very few of them.

The Presbytery is separated from the Central Area by a **rood-loft**, or **screen**, of rich oriental columns, supporting an architrave which bears in its centre the Crucifix (1393), with the symbols of the four Evangelists at the corners. L. and R. of this crucifix are Our Lady, and St. John the Evangelist, in their conventional places. The other twelve statues are those of St. Mark and of the eleven remaining Apostles. All these are by the Massegne (1393, named and dated), and are admirable examples of Venetian sculpture in the transition of the Gothic to the Renaissance style. Form your idea of the beginnings of the Venetian Renaissance by studying these figures with those of the women saints on the lateral screens.

The **arch** over the *rood-loft* has mosaics from designs by Tintoretto, with episodes from the infancy and ministry of the Saviour.

Pass through the screen and enter the **first compartment** of the Presbytery. The only important objects here are six *reliefs* in bronze, by Sansovino, representing miracles of St. Mark, let into the parapet of the little *singing galleries* to the R. and L.

The **Inner Presbytery** is locked; the Sacristan will open it for you (a few sous).

In the centre, in the great place of honour, stands the principal object of the whole church, the **shrine**. This holy of holies is the **High Altar**, containing within it (as an inscription at the back testifies) the actual body of the Evangelist St. Mark, whose miraculous preservation and discovery after the fire we saw depicted in the mosaics of the South Transept.

The *High Altar*, in accordance with its importance, is covered by a rich canopy or **baldacchino**, of verd-antique,

supported at the angles by four *carved pillars in cipollino, of extraordinarily rich and intricate workmanship.

The pillars are of different date. The two supporting the front are believed to have been brought from Pola in Istria to Venice in 1243, when that city was taken by the Venetians. The symbolical treatment of some of the subjects, the style of the vesture and other particulars, make it probable that the carving is by Italian workmen in the first half of the sixth century.

The two back pillars are the work of some imitator of the eleventh century, a careful student of early Christian sarcophagi, and perhaps the sculptor of the architrave of the side door to the left of the western façade. (*Venturi, storia dell'Arte Ital.*) The work is ruder than the front pillars, and there is none of the sentiment of the triumph of Christianity.

The *first pillar*, to the L. at the back (N.E.), tells the story of the Blessed Virgin, from the rejection of her father Joachim in the Temple to her marriage with Joseph: the scenes are those usual in this set of subjects; the names suffice to identify them. The *second pillar*, on the L. in front (N.W.), has the life of Our Lord from the Annunciation to the miracle of the loaves and fishes.

The *third pillar*, diagonally opposite to the last, at the R. behind (S.E.), has the same history from the episode of the young man who wishes to bury his father to the cure of the leper. The *fourth pillar*, to the R. in front (S.W.), continues the story of the Passion to the Ascension and Christ in glory. (Fully to describe the subjects, over a hundred in number, thus represented, is beyond my space: nor do I recommend any, save advanced students with abundant time, to tackle them. They are hard to make out, but well deserve the attention of those who already know the art of the period from ivories, etc.) On the **summit** of the canopy are two figures of Our Saviour, front and back; at the corners, the four Evangelists. A wonderful work, all told, of immense interest.

The *raised back* of the altar is formed by the famous and

exquisite ***Pala d'Oro*, or golden altar-piece. This, the most magnificent existing example of the early mediæval jeweller's craft, is covered by a curtain on ordinary occasions, and is only publicly exposed for a few days at Easter. It may, however, be viewed (though not satisfactorily), from 12 to 2 daily, for a payment of 25 c. per person. (Inquire of the Sacristan.)

A full description of this magnificent early work, and of the subjects represented on it, would extend to twenty or thirty pages; I must therefore content myself here with the briefest indications of the general treatment.

The *upper part* (or first broad band) of the *Pala d'Oro* is the oldest. It was ordered from Constantinople in 976 (after the fire which destroyed the first church) by Doge Pietro Orseolo; its whole workmanship is entirely Byzantine, its inscriptions are in Greek, and it bears little reference to Venice or Venetian ideas. It is a monument of oriental Christian iconography.

The *central plaque* of this upper band consists of a figure of the Archangel Michael (very much venerated in the Greek Church) between a pair of six-winged seraphs, his name being marked in Greek letters. The three *plaques on either side* consist of scenes from the Gospel History and its sequel. Beginning on the L. these are: the Entry into Jerusalem; the Resurrection (so inscribed in Greek, but in reality Christ releasing Adam and Eve from Hades); and the Crucifixion: this last plaque must originally have preceded the previous one, and the two must have been transposed in subsequent alterations made by ignorant western workmen. R. of the central figure come the Ascension, with the Madonna, angels, and Apostles below, Christ rising above; the Descent of the Holy Ghost; and the Death of the Virgin, whose soul, like a little child, Christ receives. These plaques are all richly covered with jewels, and have several small medallions of saints, mostly oriental, and bearing little or no relation to Venice.

The *lower part* of the *Pala d'Oro* consists to a large extent of separate gold altar-pieces, some of which were

ordered by Doge Ordelafo Falier in 1105, while others were probably looted from Constantinople after the capture of the city by Doge Enrico Dandolo in 1204. These plaques have been several times altered and remade by Venetian goldsmiths, as the inscriptions testify, so that part of the work here is Byzantine and part native. This composite lower portion was joined to the upper, in all probability, about 1345. It consists, as a whole, of a *central design* (whose main compartment contains a Byzantine figure of Christ blessing, with medallions of the four Evangelists), and of minor episodes. Under this central design are two Latin verse *inscriptions*, giving part of the history of the Pala. Between these inscriptions stands a graceful Byzantine figure of Our Lady, with her Greek monogram. The crowned figures to the R. and L. of this Madonna are peculiarly interesting. That to the L. has a Latin inscription to the effect that it represents Ordelafo Falier, by the grace of God Duke of the Venetians: that to the R. has a Greek inscription stating that it represents Irene, most pious Empress. As a matter of fact, however, the Doge's face is a later substitution for that of the Emperor John Comnenus, husband of this very Empress Irene. The original altar-piece at Constantinople, from which this portion has been stolen, must therefore have been presented by the Emperor and Empress to St. Sophia: the Venetians must afterwards have altered the figure and inscription to suit their own dead Doge, but most ungallantly left him faced, not by his own Dogaressa, but by the Byzantine Empress.

The other designs on this portion of the Pala consist mostly of figures of saints, etc., the upper row comprising adoring angels, the second row the twelve Apostles, and the third row prophets, named for the most part in Latin letters.

Many minor subjects are comprised in the Pala, but these are as many as the casual visitor is likely to examine. The most interesting of the minor subjects detail the life and miracles of St. Mark, and the transference of his holy body to Venice. This set is clearly of native workmanship, and bears none but Latin inscriptions; it resembles in part the

mosaics in the church. The whole Pala, above and below, bristles with jewels of every description.

The **front** of the altar, also affixed on state occasions only, is of silver gilt.

This altar of St. Mark, containing the actual body of the Evangelist, must be regarded as the **focus** of the entire building, towards which all the rest converges. It was in mediæval times the most cherished possession of Venice. To its L. is now the **Patriarchal Throne**; on either side are the stalls of the Canons, brought here when St. Mark's was erected into a cathedral in 1807.

Behind the high altar stands a **second altar** (of the Holy Cross) supported by six beautiful columns, two of them of verd-antique, two of African marble, and two of alabaster, semi-transparent; these last, spirally twisted, are said to have come from Solomon's Temple.

Having thus examined cursorily the chief objects on the floor of the presbytery, you may proceed to notice the *mosaics* of its upper portion.

The great **Eastern Dome** has in its centre an exquisite early mosaic figure of the *beardless Christ, holding what seems to be a roll of prophecy. Beneath Him is a figure of Our Lady, to the extreme E.; next to whom are her royal and prophetic ancestors, kings David and Solomon. The other figures are those of the prophets who prophesied of Christ—namely, Isaiah, Jeremiah, Daniel, Abdias, Habakkuk, Hosea, Jonah, Zephaniah, Haggai, Zechariah, and Malachi, each holding a scroll inscribed with words of their prophecies. (These words—read them if you know Latin—are always of great importance in understanding the special meaning of the figures.) In the **pendentives** are the symbols (six-winged) of the four Evangelists, who showed forth Christ's works to Christendom.

The *small arches* on either side of these pendentives have exquisite decorative work, with the mystic Lamb and other minor figures.

The **apse** is occupied by a late but very fine seated figure of Christ, dated 1505. This is the terminal object of the

whole church ; it is seen in front of you from the main portal at the moment of entering.

Beneath this mosaic, *between the windows*, are **four figures** more directly connected with the dedication of the church and with the holy Body which lies within it. To the L. is St. Nicholas, commercial patron of Venice ; next to him is St. Peter, who hands St. Mark the Gospel, to which he has given his approbation ; third comes St. Mark himself, who receives the book of his Gospel from St. Peter and hands it on to Hermagoras, Bishop of Aquileia ; fourth is Hermagoras in the act of receiving it. The last three of these mosaics, thus prominently placed under the apsidal figure of Our Saviour, represent the importance of St. Mark both as Evangelist and as first preacher of the Gospel in these estuaries. They may be regarded as symbolical of the consecration of Mark by Peter, and of Hermagoras by Mark, and thus of the direct descent of the Venetian Patriarchate from the first Bishop of Aquileia, from the holy Evangelist, and from the Prince of the Apostles. The puzzling presence of St. Nicholas in this group is explained by the Latin verses above, which state that the bodies of these four saints rest in Venetian soil, and that on them the Venetian people chiefly trust for welfare and protection. These verses are of such fundamental importance in the scheme of the church, that, contrary to my usual custom, I transcribe them in full, in the original rhyming Latin :—

Quatuor hos jure fuit hic præponere cure (curæ),
Corporibus quorum præcellit honos Venetorum.
His viget, his crescit, terraque marique intescit :
Integer et totus sit ab his numquamque relictus.

The last line does not rhyme, and has obviously been ill restored : “remotus” in the last word has been suggested as the original reading ; but I think the old verse was really “Integer et tutus sit ab his, nunquamque solutus.” The order of the figures is comprehensible if we notice that the central pair are Peter and Mark, the outer pair Nicholas and Hermagoras.

Only from this Presbytery, and from the two Apsidal Chapels we have next to visit, can the ordinary traveller obtain a sight of the *early mosaics in the **two great Arches** above the Apsidal Chapels, R. and L. of the sarcophagus of St. Mark. (The organ-gallery above, from which these most interesting works are best seen, is unfortunately closed to the public, except by special permission, accorded to all whose claim is properly presented to the courteous officials.) I will therefore describe their subjects here, leaving the reader to find out for himself the best points of view which the light and the conditions of the moment render possible. In any case, they are hard to decipher.

The great **arch to the L.** of the High Altar (N. wall of Presbytery) stands over the Chapel of St. Peter, the spiritual father of St. Mark, and therefore represents the life and martyrdom of that saint, and of his spiritual son, the Evangelist. L. side (W.), *above*, St. Peter ordains St. Mark as bishop; St. Mark heals a leper; St. Mark baptises converts; *below*, Rome (as shown by the inscription in the arcade); St. Peter ordains St. Hermagoras as first Bishop of Aquileia; St. Mark takes his Gospel to Alexandria (so marked in the arcade); St. Hermagoras baptises the people of Aquileia; these mosaics thus directly connect Mark and Peter with Venetian Christianity. R. side (E.), beginning *below*, St. Mark, warned by an angel, goes to Alexandria; he heals the cobbler Anianus; *above*, he preaches the Gospel; he baptises.

The **wall** beneath this arch continues the history, though not, it seems to me, in chronological order: Herod orders the imprisonment of St. Peter; the angel delivers him from prison. The martyrdom of St. Mark; his disciples bury his body.

The great **arch to the R.** of the High Altar (S. wall of Presbytery), stands over the chapel of St. Clement, and has one of the earliest, and certainly the most interesting **mosaic in the whole Basilica. These represent the history of the body of St. Mark after his death, and its direct connection with the city of Venice. To the L., *above*, is seen a

single arch with the word "Alexandria"; R. of this the priest Theodore and the monk Stauracius, Alexandrian Christians, are seen confiding the body of St. Mark to the care of Tribunus and Rusticus, Venetian traders then at Alexandria; still further R., Tribunus and Rusticus (all the figures being fully named) carry the body of the saint in a basket for embarkation; the inscription above naïvely confesses that this is an act of theft—it runs: *Marcum furantur: Kanzir hi vociferantur*, "They steal the body of Mark; they cry as they come, Kanzir," i.e. pork. *Below*, they hide the body in the sails of the ship, while Theodore and Stauracius stand by in order to deceive the Mohammedan Custom-house officials. On the **wall** between the two halves of the arch, the departure of the bark from Alexandria: its arrival at Venice. On the R. side of the **arch** (again) is seen, *above*, the miracle of the storm, in which the ship is nearly driven on the islands of the lagoon, marked by name, *estuarie*; St. Mark appears and warns the sailors of their danger in another quaint rhyming hexameter. *Beneath* this, the Venetian people, represented by the Doge, the senate, the priests, and the laity, joyfully receive the holy body. These mosaics are in the same simple and direct style as those telling the same story which once existed on the façade of the church, and which can still be seen in Bellini's interesting picture in the Academy. They are among the most precious relics of early art in Venice. I cannot, however, reduce the series to any quite intelligible order.

Visit the Presbytery often, till you feel that you have examined its contents thoroughly. There are many other objects worth note in it, which the necessary limits of a Guide Book compel me to pass over.

The **Apsidal Chapel to the L. (N.)** is that of **St. Peter**, whose connection with St. Mark I have already sufficiently pointed out. It is very dark, except on the brightest days, and has on its *altar* (which contains relics of St. Peter) and on its *apse*, figures of its patron, the Prince of the Apostles. It is, however, one of the best positions for seeing portions of the mosaics, already mentioned, on the *wall* and *arch*

above (which bear reference to the life of St. Peter, and to the life and martyrdom of his follower, St. Mark), especially those of the history of Peter just overhead.

[A *door of exit* in this Chapel gives access to a portion of the exterior not elsewhere seen, with curious fragments of ancient sculpture embedded in the wall. You can proceed hence to San Zaccaria and the Riva degli Schiavoni.]

The **Apsidal Chapel to the R. (S.)** is that of **St. Clement**. It contains in its *apse* a mosaic figure of the saint to whom it is dedicated. Its *altar* has a relief of the Madonna and Child, between St. Peter and St. Clement; beneath this, St. Nicholas, to whom St. Andrew presents his namesake, Doge Andrea Gritti (the donor), balanced by St. James (whose altar is just outside). An inscription states that the altar contains relics, not only of St. Clement, but also of Blaise, Stephen, Hermagoras, Fortunatus, Cornelius, Cyprian, Pancras, Hippolytus, Denis, Cyril, Sergius, and Bacchus, some of whose figures you may find among the surrounding mosaics. This is a good station for observing portions of mosaics (already described) on the *arch* above, representing the transference of the body of St. Mark from Alexandria to Venice. The *wall* has episodes from the life of St. Clement (Sisinnius struck blind because he tries to see Mass, being a pagan, etc.).

A *door* on the R. in this Chapel (closed) gives direct access to the court of the Doge's Palace, and was the portal by which the Most Serene Prince usually entered the Basilica. Close to it, therefore, is an inscription in Latin verse, giving plain and by no means courtier-like advice to the Doge by name as to his spiritual and temporal duties.

To examine the mosaics on the upper walls and domes it is necessary to go up to

THE GALLERY.

(Entrance from the Atrium, at the left side of the central doorway. Fee, 50 centimes per person.)

Mount the steep staircase and go first to the **Exterior Gallery**. Here you can observe well the four famous

Bronze Horses, still covered with abundant traces of gilding. From this point also you can note the sculpture on the archivolt of the *main arch*, with eight figures of patriarchs and prophets, named on the pedestals.

Proceed first to **the R.** (with a good view over the Piazza), and turn the corner towards the little Piazza dei Leoni, where you can more closely observe the *Gothic figures* on the pinnacles of the North Façade. They are arranged in a somewhat odd order (beginning from the L.), of Hope, Temperance, Faith, Prudence, Charity, the two cardinal virtues being thus interposed between the three theological. This is also the best point of view for the decorative detail (foliage, prophets, etc.) of the Gothic additions.

Next, proceed past the Horses again, along the West Front, as far as the S.W. corner, over the **little portico**, which gives an admirable view of the South Façade, with its Byzantine pillars, pierced stone-work, and Gothic additions. Excellent outlook on the Piazzetta and the granite columns. As you are passing along the West Front, on your way back, observe a little mosaic of St. Nicholas in a niche, bearing the name of its artist, Ettore Locatelli (about 1605).

Now, **re-enter the church.**

From the gallery we see how the quality of the interior gains from the broad unbroken surfaces of Byzantine construction. The contours of the vaults and domes are seldom seen as complete wholes. The curves of one surface pass athwart the curves of another, leaving to the imagination a sense of space which adds vastly to the impressiveness of the building.

The **great arch**, by which you enter, has on its under side sixteenth and seventeenth century frescoes in the centre (after a cartoon by Tintoretto), representing the Last Judgment, Our Lord between the Blessed Virgin and St. John; beneath, the Cross enthroned among the instruments of the Passion; Adam and Eve and Cherubim adoring. Below, *south side*, half of the Apostles, on clouds; then, under them, Paradise, with the Penitent Thief in the lower right-

hand corner; *north side*, above, the rest of the Apostles; below, the condemned, with Judas hanging himself, just opposite the Penitent Thief.

The **arch** next to this, and a little *higher* in level, has the Vision of St. John in the Apocalypse, with St. John sleeping; the Seven Golden Candlesticks; the Angels of the Seven Churches of Asia; St. Michael and the Dragon; the Supper of the Lamb; the Woman clothed with the Sun, and other episodes of the Apocalyptic Vision; all by the Zuccati. The order and arrangement of all these mosaics have been already explained (see p. 37).

Return back towards the head of the stairs by which you entered, and proceed by the **outer gallery of the North Aisle**. Stand above the *long north arcade*, in order to view the FIRST DOME—the Dome of the West Arm or Nave. Its subject is the **Descent of the Holy Ghost**. In the centre, the Spirit descends as a dove upon the twelve Apostles; below, between the sixteen windows, are various races, Parthians, Medes, Elamites, etc., represented each by one man and one woman in what the mosaicist believed to be the costume of their country; all are listening to the Apostles speaking to them in their own tongues. Beneath, in the **pendentives**, are four majestic angels, singing the "Holy, Holy, Holy!" All these are in the style of the thirteenth or fourteenth century.

This arcade is also the best point from which to observe (with an opera-glass) the *beautiful decorative sculpture* on the parapet of the gallery opposite.

In the **arch behind you** (North Wall of the N. Aisle), above the lovely youthful Byzantine Christ, is a representation of Paradise, of the seventeenth century; over it, the trial and martyrdoms of St. Peter and St. Paul, after cartoons by Palma. I do not attempt to give all the subjects of these later mosaics, partly because of their number, and partly also because they are almost always self-explanatory, or sufficiently explained by their Latin inscriptions.

Continue on to the small compartment in the **angle between the Nave and the North Transept**. This is

the best point of view for one-half of the great **arch** between the Western and Central Domes. It represents, below, the Kiss of Judas, and Christ wearing the Crown of Thorns; Pilate bears a roll with the question, "Shall I crucify your King?" answered by the Jew to the L., "Crucify Him!" *Above*, the Crucifixion, with Our Lady, St. John, the Maries, and Roman soldiers; Longinus piercing the side, etc. In the centre of the arch, the Maries at the Sepulchre. (The remainder of this arch is best seen from the opposite gallery.)

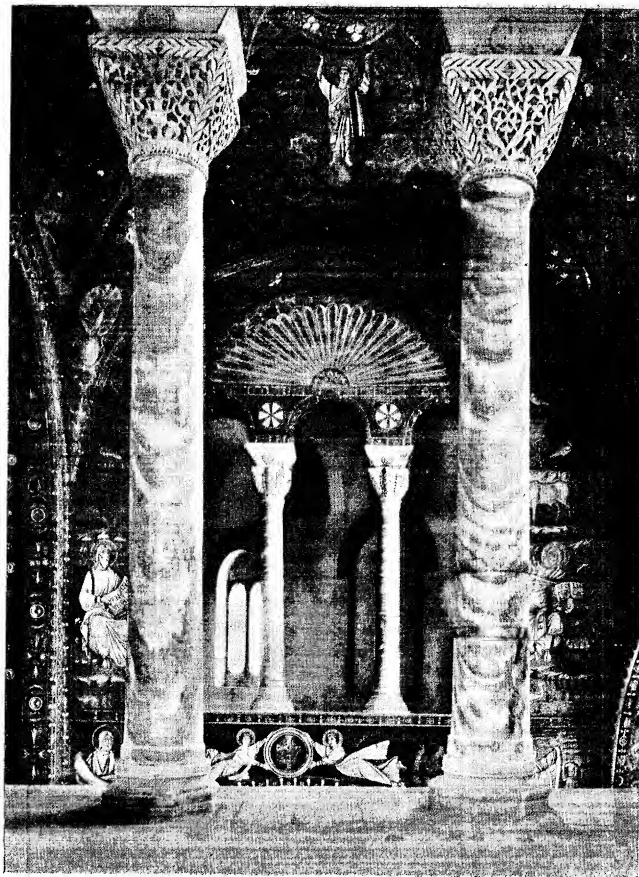
This station is also one of the most satisfactory for observing the great **CENTRAL DOME**; its subject is **the Ascension**. In the *centre*, Christ is borne aloft in a firmament by four angels; beneath, *second tier*, over the altar arch, stands *Our Lady, dark-robed, a most beautiful figure, attended by the two angels who say, "Why stand ye here?" etc. All round are the twelve Apostles, divided by trees of various patterns to symbolise the Mount of Olives. The rhyming Latin verses are excellent. Beneath, *third tier*, between the windows, are the Virtues and Beatitudes (beginning to the R. of Our Lady) in the following order: Temperance, Prudence, Humility, Kindliness, Penitence; (to the L. of Our Lady) Courage or Fortitude, tearing open the lion's jaw. The other figures will be better observed from other standpoints. In the **pendentives** are the four Evangelists writing their Gospels; beneath them, figures of the Four Rivers of Paradise, named as Gyon, Euphrate, Tygre, Fison. (Recollect that on the main façade the Rivers of Paradise similarly stand beneath and symbolise the four Evangelists.) This grand central dome is well worthy of the noble position it occupies,

At this point notice the **four Angels** (gilded) at the springing of the arches which carry the Dome over the crossing. These statues are said to be the work of Byzantine craftsmen, and to have been brought from Constantinople probably at the same time as the bronze horses on the façade. Three of the Angels stand stiffly, their feet planted firmly and somewhat wide apart. The fourth, blowing a

trumpet, has a freer pose, with one foot raised. These dignified figures show how Byzantine rigour could be united with a certain quality of Hellenic grace.

Now, proceed along the **outer gallery of the North Transept**. The **arch** overhead tells the story of the Life of Our Lady (from the apocryphal *Protevangelion*) in thirteenth-century mosaics (see Mrs. Jameson, *Legends of the Madonna*). The centre is occupied by a fine Greek cross. The story begins on the L.-hand side, and runs round on the *upper level* first. *L. side*, above, L. compartment, St. Zacharias enters the Temple to place the wands of the various suitors, the budding of one of which will miraculously determine the Virgin's husband; R. compartment, the marriage of Our Lady to Joseph by St. Zacharias; the little Virgin is here represented as a child about twelve years old. Opposite, or *R. side*, above, L. compartment, the Annunciation, Mary drawing water at a well meanwhile; R. compartment, the High Priest presents Mary with a vase of pigment, wherewith to dye the veil of the Temple. Now, take the *lower level*, beginning again on the L. as before: L. compartment, the meeting of Mary and Elizabeth (Mary's name ignorantly restored as Hanna); R. compartment, Joseph, being an austere man, reproaches the Blessed Virgin. R. side, L. compartment, the angel warns Joseph in a dream that Mary has conceived of the Holy Ghost: R. compartment, Joseph and Mary go to Bethlehem to be taxed. The story continues on the *main wall* under the arch, opposite you, below the windows. The angel warns Joseph to flee into Egypt; the return to Nazareth (as described in the Latin verse; otherwise, one might have taken it for a flight into Egypt); Christ among the doctors in the Temple. This curious series deserves close study. Its Latin inscriptions are quaint and crabbed, but full of meaning.

This part of the gallery is also the best point for observing the great NORTH DOME, which contains the **history of St. John the Evangelist** (formerly patron of this part of the building); the raising of Drusiana, Stacteus on his bed,

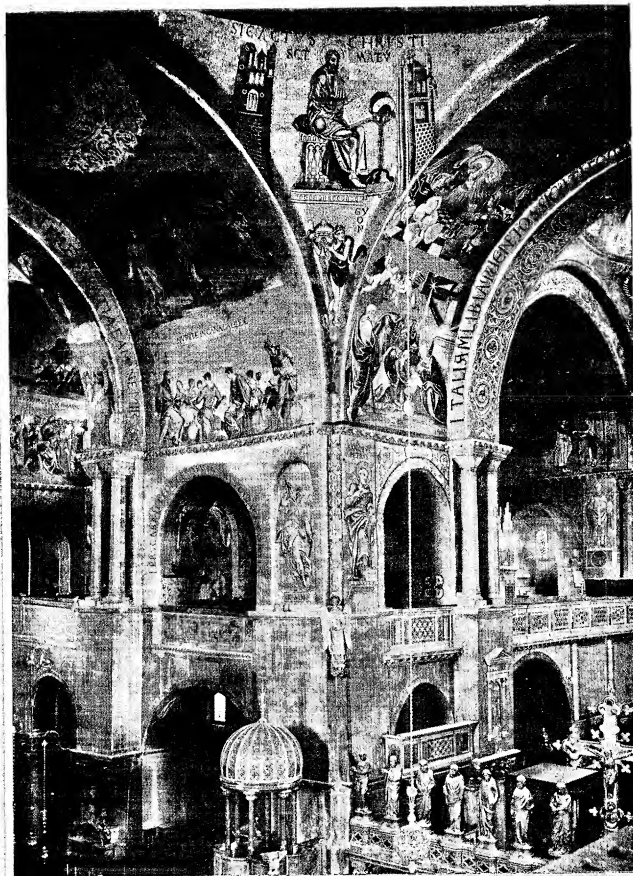


Photograph: Alinari

VILW IN THE CHoir, S. VITALE, RAVENNA ·
BUILT IN THE SIXTH CENTURY UNDER THE EMPEROR JUSTINIAN
Compare with the choir and transept of S. Marco

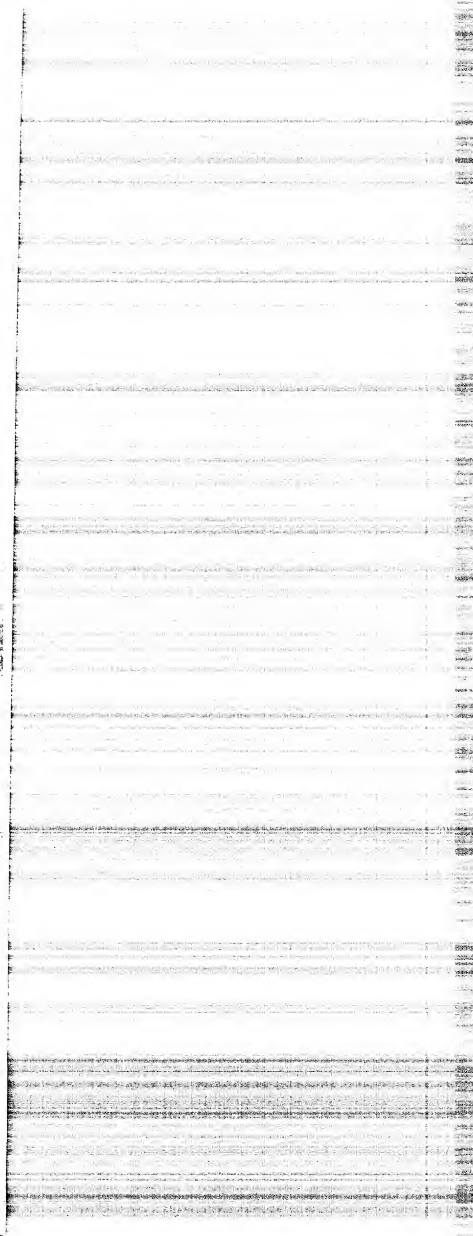
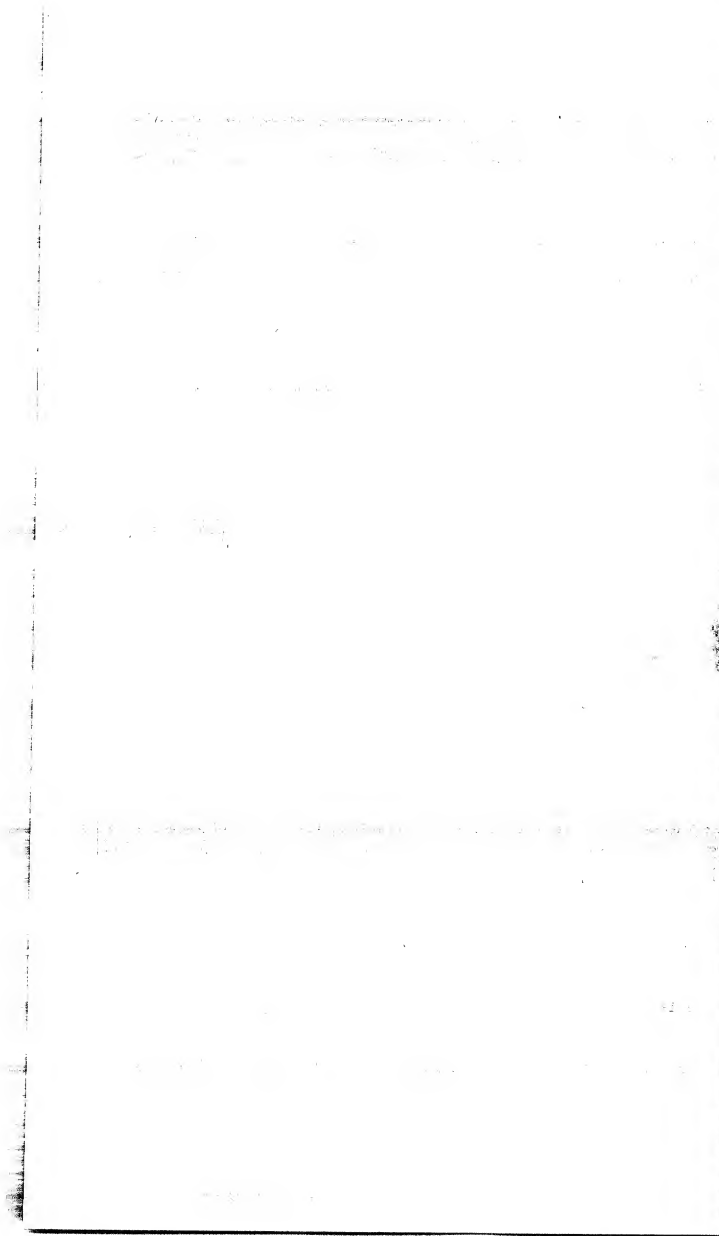


The right side of the image contains a vertical strip of text, which is heavily blurred and illegible. It appears to be a list or a series of entries, possibly a table of contents or a list of references, but the specific details cannot be discerned due to the low resolution and blurring.



Photograph: Anderson

VIEW IN THE CHOIR AND TRANSEPT OF S. MARCO
Compare with the Choir of S. Vitale, Ravenna, of the sixth century



the overthrow of the temple of Diana, and other miracles, told in relatively few figures. (The light here is seldom satisfactory.) On the **pendentives** are the Four Fathers of the Church, fine seventeenth-century mosaics: St. Ambrose is early.

The **end wall of the North Transept** has a Tree of Jesse. The Patriarch lies sleeping below, and from his body springs a genealogical tree of the Blessed Virgin, Our Lady herself occupying the topmost branches (sixteenth century).

From this point some more of the Virtues and Apostles in the great Central Dome can be well observed.

Now **return** along the whole length of this gallery, till you are past the spot by which you entered. Mount the little steps, cross the wide gallery by the large window (under the Last Judgment), and enter the **gallery of the South Aisle**.

Pass along this gallery till you reach the middle of the *arcade* which separates the Nave from the South Aisle.

On the **wall** opposite you (above the beautiful Byzantine Madonna) is a large continuous mosaic of the Agony in the Garden, representing Christ praying; His return to the sleeping Apostles; His second prayer; His chiding of Peter; the angel with the cup (no cup now visible); and His saying, "Sleep on," all rudely simple.

The **arch** over your head has early mosaics of the miracles and deaths of the Apostles. On the L. side of the arch, above, St. James the Lesser is cast from the tower (to the L. are the Jews, to the R. the Pharisees), and the Beheading of James. R. of this, burial of the Apostle. *Below*, St. Philip overthrows the statue of Mars, and drives away the demon (in the shape of a dragon) which inhabited it (legend given in my Guide to Florence, Santa Maria Novella). R. of this, he preaches to the Scythians; further R., his burial. On the R. side of the arch, above, St. Bartholomew preaches in Upper India; the priests accuse him; the flaying of St. Bartholomew. *Below*, St. Matthew preaches in Ethiopia; the king of the Ethiopians condemns St. Matthew to be beheaded at the altar. On the **window wall** (above the

Agony in the Garden), ill seen except on a bright day, St. Simon and St. Jude overthrow the statues of the sun and of the moon, and are martyred accordingly.

Now pass on along the gallery in the same direction till you reach the top of the *arcade* which separates the South Transept from its Western Aisle. The **west wall** of the Transept, to your R. as you walk, is covered by one of the most ancient and interesting **mosaics in the whole building—perhaps the very oldest of all. It represents the discovery of the body of St. Mark, which had been lost after the fire of 976. When the existing church was completed in 1094, and about to be dedicated, the Doge could not tell what had become of the sacred corpse, and instituted a fast for its recovery. To the L. the Patriarch officiates at the altar of this very church, whose interior is seen in rude diagrammatic section, with its five domes, arches, and galleries. A deacon holds the book. Behind the Patriarch the Doge (Vitale Faliero) marked by his title of Dux, bows in prayer; to the extreme L. the Venetian nobles and people kneel in attitudes of prostrate supplication. This mosaic thus tells the tale of the solemn fast for the recovery of the saint's body. The mosaic to the R., evidently a little later, shows a similar view of the church, this time rather more in perspective, though still in section and very diagrammatic. A pillar to the extreme R. has opened in answer to the prayers and exposed the lost sarcophagus of the Evangelist. The Patriarch stands by it; near him the Doge (again marked as Dux, and with a simple early ducal cap, different from that of later ages); beyond are nobles, ladies, and children, the latter ill represented, one wearing a crown. I advise you to study every detail of these extremely naive and tentative but very beautiful and touching works. They show well the interior of the church in 1094, and also the costumes of the period.

This is likewise a good point from which to view the **Southern Dome** and its surroundings. It contains only four figures of four important local saints—St. Blaise (who has two churches in Venice), St. Leonard (whose chapel

was just beneath), St. Nicholas (who lies at the Lido), and St. Clement (whose chapel is one of the external apsidal pair). In the pendentives are figures of four women martyrs, known as the Four Great Virgins of Aquileia (mother-city of Venice): St. Dorothy (particularly beautiful), St. Thecla (sixteenth century), St. Euphemia, and St. Erasma. These mark the connection of Venice with the old Patriarchate on the Latin mainland.

The **arch** between this dome and the central one has mosaics of scenes from the Ministry of Christ; visible from this arcade are, *above*, the Temptation in the Wilderness; the Devil, as a black-crowned angel, offers Christ stones to make into bread; places Him on a pinnacle of the Temple; leads Him on to an exceeding high mountain; is discomfited, and flies away (with good dramatic action); angels come and minister unto Him. *Below*, the Entry into Jerusalem, with children and others casting their clothing before the Saviour, who rides on a white ass; behind Him, the Apostles; in front of Him, Jews and the gate of Jerusalem. (The interdependence of all these scenes has already been shown, p. 37.)

Now, look *across* the Transept to the **wall with three windows**, just opposite you. This contains, *above*, uninteresting mosaics of Peter walking on the water, the paralytic with his bed, etc. Beneath these are two tiers of subjects relating to the life of *St. Leonard*, whose **chapel** (now that of the Holy Sacrament) originally stood below, while his image is found on the great S. Dome just above it. These works, though late, are interesting through their associations with the saint, now dispossessed, who gave his name to the transept: they represent, *above*, St. Leonard held at the font by King Clovis; St. Leonard healing the Queen; St. Leonard distributing alms to beggars; *below*, St. Leonard making water gush forth miraculously; St. Leonard striking off fetters from prisoners (whose patron saint he was): St. Leonard, after his death, appearing from heaven to rescue a prisoner, a figure which may very probably have suggested Tintoretto's famous St. Mark, now in

the Academy. Remember St. Leonard when you visit the latter.

The **arch** above this series of frescoes has transitional works, representing Christ's miracles of healing.

The **S. window** is a rose or wheel, with *Gothic* tracery. A few other Gothic elements, all intrusive, may be found in other parts of the building.

From the gallery above the *arcade* which separates the South Transept from the Chapel (once St. Leonard's) of the Holy Sacrament (if open), you can see well the other two figures in the *S. Dome*, and the remainder of the *arch* between the Central and S. Domes, representing the Last Supper and Christ washing the feet of the Apostles. Various parts of this gallery are also good stations for observing the other figures of Apostles and Beatitudes (all with their names marked) on the great *Central Dome*. You must make these out from various points of view with an opera-glass.

Utilise these galleries, too, for examining closely (from near by) one or two mosaics **at the level of the eye**, in order to perceive the way in which the component pieces are arranged, especially in the treatment of faces and garments.

As you return, pause at the corner by the gallery of the South Aisle (near the words "Lapis angularis") in order to observe the other half of the great **arch** between the Western and Central Domes. It represents, *above*, Christ rescuing souls from Hades, and, *below*, the Resurrection, with the Maries and the doubting Thomas.

This corner is also the best point of view for the beautiful figure of *Cyron (Gihon), one of the Rivers of Paradise, on the pendentives of the Central Dome. Other such points I leave to the reader. Stand long and examine each detail separately.

THE SACRISTY

may be entered at any time; the *custode* in charge of it perambulates the church, and has the word "Sagrestia" embroidered in very legible characters on his coat; he will

unlock the door for you for a few sous. The *entrance* is through the Chapel of St. Peter.

The magnificent room to which you thus gain access differs from all the rest of the church in the fact that all its decorations are throughout of the same period, and coeval with its erection. The *mosaics* are in the best Renaissance style, from designs by Titian and his pupils. The whole scheme of this decoration is admirable, and may be accepted as by far the best of the later mosaics. The technical work is perfect. The subjects, however, do not require elucidation, nor have they anything like the interest of the ancient designs. The great Latin cross which forms the central axis of the ceiling has a few figures which are self-explanatory. Do not suppose, however, that this fine specimen of Renaissance decoration is not worthy of close attention because I dismiss it with a few sentences.

THE TREASURY

is entered from the R. Transept: open daily, except *festas*, from 12 to 2; tickets, 25 c. each. It contains a large number of fine early cups and reliquaries. Also, an *episcopal throne* of the sixth century, known as the **Chair of St. Mark**: it is of carved marble, Egyptian in workmanship, and doubtless brought from St. Mark's at Alexandria. The principal subjects are St. Mark and Matthew, the symbols of the Evangelist, the Lamb, and some *crucis ansate* or Egyptian symbols of immortality, borrowed by the Alexandrian church from earlier paganism. Note particularly the Four Rivers of Paradise and the very Egyptian character of the trees. This chair was brought from Alexandria to Constantinople at an early date, and sent in 630 by the Emperor Heraclius to the Patriarch of Grado, whence it was transported in 1520. Canon Pasini believes that it was constructed to contain, and perhaps still contains, the wooden seat used by St. Mark when he presided over the infant church at Alexandria.

THE CRYPT

is seldom open except on St. Mark's Day (April 25). It is curiously labyrinthine and architecturally older than any other portion of the building, being a part of the oldest church, burnt down in the tenth century. The capitals of its columns are beautiful and full of interest.

In S. Marco it is not Rome that we think of; we feel instead the influence of the Greek mind, the mind with an aptitude for civilisation so great that it never ceases to absorb fresh currents, yet ever retains its subtlety, its grace, its power over the human race.

If the reader finds that these notes do not call attention to certain objects that interest him in the church, or do not solve certain problems that puzzle him, he must remember that a full description of all the works of art in St. Mark's on the same scale would far outrun the entire limits of this little book. Those who desire fuller information must turn to the works of *Pasini* and *Saccardo* already mentioned. My own object has been merely to give my readers in a short compass some general conception of this glorious church, which they may afterwards study for themselves in detail.

Observe from the Piazzetta one portion of St. Mark's near the Doge's Palace, high up, which has *not* been coated with marble, but exhibits well the simple original Byzantine style in naked brick-work.

In connection with St. Mark's, we may also notice the two immense ***Granite columns** in the Piazzetta, facing the lagoon. These enormous shafts, each consisting of a single block of wrought granite, one grey, one rosy, were brought from Tyre in 1126 by Doge Domenico Michiel, after he had captured that city from the Saracens, as trophies of his conquest; they lay on the Piazzetta till 1171 or 1180, owing to the great mechanical difficulties of raising them into position. They were then at last placed erect by

a mediæval engineer in their existing situation. Thus they are indirect memorials of the acquisition of Tyre by the Crusaders. Their beautiful broad bases, and still lovelier capitals (probably carved in Venice itself in the twelfth century), form glorious specimens of Byzantine Romanesque sculpture. The one to the E. bears an ancient bronze figure (eleventh or twelfth century) of the winged lion of St. Mark, a splendid piece of early native handicraft, the wings of which, however, are comparatively modern—indeed, the whole figure, though very ancient in type, has been much tinkered. The column to the W. bears a somewhat insipid figure of St. Theodore, the ancient patron of the Republic, conquering his dragon, which is here represented as a very unmistakable crocodile. This figure was erected in 1329, but is scarcely more than a mediocre specimen of the art of its period. It seems to me remotely derived from the Egyptian type of Horus on the crocodile.

You may round off your conception of **Byzantine Venice** by comparing with St. Mark's the Byzantine palaces on the Grand Canal, and more particularly the *Loredan*, the *Farsetti*, and the very old building now absurdly known as the *Fondaco dei Turchi*. These are more particularly noticed in a later section.

III

GOTHIC VENICE: THE DOGE'S PALACE

THE nucleus of the first Venice, before it was made the seat of government of the Republic, is said to have been the little district about the great bridge over the Grand Canal, which still retains the name of Rialto. But as soon as the island group of Rivo Alto became the capital of the Republic of the Venetians, a **Palace** for the **Dux** or **Doge** was erected near the open mouth, on the site which its successor still occupies. This earliest palace was probably built in the year 813; close beside it rose the old Ducal Chapel of St. Theodore, the predecessor of St. Mark's. In style, the first Ducal Mansion must have generally resembled the Fondaco dei Turchi, and must no doubt have been a building in the severe early Byzantine manner. It was more than once burnt down, but each time rebuilt, the last large restoration being made by Doge Sebastiano Ziani in 1173. In 1301, however, the government of Venice having become by that time more strictly oligarchical, a new saloon was built for the meetings of the new Grand Council (Consiglio Maggiore), and this saloon, designed in the fashionable **Gothic style**, which was then just beginning to invade Venice from the mainland, formed the nucleus of the existing palace. (Earlier Gothic palaces which set the type will be seen on the Grand Canal.) For a time only the south front towards the open lagoon, with a small part of the western façade towards the Piazzetta, was completed in this style; the old Byzantine-Romanesque palace of Ziani filled up the gap between this new Gothic portion and the gate next

St. Mark's (now the Porta della Carta). The existing front towards the open lagoon dates from about 1309 to 1340; the ruins of the old Byzantine palace were pulled down after a fire in 1419, and the remaining façade as far as St. Mark's was shortly after completed—Gothic in form, but Renaissance in feeling. Later still, during the Renaissance period, the inner court and the façade toward the side canal were gradually added. These details of the building and its vicissitudes will become clearer as we examine the architecture on the spot. As a whole, the Doge's Palace as it now stands may be regarded (externally) as the characteristic typical example of fully developed **Venetian Gothic**. It is built of brick, and is lined or incrustated with small lozenge-like slabs of variously coloured marble.

The **Interior** of the Doge's Palace, as we see it at present, belongs to a much later date than the exterior. The building was gutted by a great fire in 1574 and again in 1577, which entirely destroyed all its pictures and internal decorations. The works it now contains are therefore of late date (sixteenth and seventeenth century), and should not be examined till *after* the visitor has thoroughly mastered the evolution of earlier Venetian painting at the Academy. The outside and inside of the Palace, indeed, have little relation historically to one another.

Begin your examination of the Doge's Palace at the **south-east corner**, facing the lagoon, and remotest from the Piazza.

Stand on the *Ponte della Paglia*, opposite the (sixteenth-century) Bridge of Sighs, which connects the courts in the Palace with the Criminal Prison to your R. (This late building has little relation to the original edifice.) The first portion of the Palace, on the side canal to your left (Rio di Palazzo) has its brick wall still *uncased* with marble, and thus shows you well the primitive character of the architecture throughout. Notice the charming string-courses of decorative work marking the various floors or levels, as well as the delicate original windows, spoiled by the proximity of

several square modern additions. Confine yourself for the present to this primitive brick portion, and observe well the arrangements of its component members.

Note next that the **corner** of the building here (and in most of the other Gothic Palaces) is gracefully softened by the addition of spiral columns, with occasional projections; and observe how this artistic softening runs up through all the stories. The Palace has three exposed angles (the fourth abuts on St. Mark's); these three are decorated with sculpture: *above*, the three archangels; *below*, three figure-subjects intended respectively to inculcate Justice, Obedience, Temperance—appropriate morals for the residence of a chief magistrate. The archangel in this case is *Raphael*, accompanied by the boy Tobias, holding the fish which was to cure his father's blindness. (Tobias is only present as the archangel's symbol.) Raphael looks seaward, and holds a scroll with a prayer (in a rhymed Latin hexameter), asking him to render the lagoon and the Adriatic free from tempest. (*Effice, quæso, fretum, Rafael reverende, quietum.*) The sculptured group below represents the **Drunkenness of Noah* (1317), inculcating Temperance. (These sculptures are taken here in inverse order for an architectural and historical reason, which will presently be apparent. The proper order would of course be Michael, Gabriel, Raphael.) Shem and Japheth are covering their father with a cloth; Ham stands apart beyond the arch. Wine pours from the cup in the drunken patriarch's hand; his other hand grasps and crushes the grapes. The leafage of the vine is fine, but the tendrils have been broken.

Now, descend the bridge, and stand **opposite the Palace**, near the water's edge, to observe the **South Façade**, or Sea Front. It consists of four tiers. The *lowest tier* is composed of an arcade with short and somewhat stumpy columns, without bases. (They were not always *quite* so short, as the level of the pavement has been raised, but they had *never* any bases.) The noble sculptured **capitals* of these columns are all varied, with

fine Gothic feeling, and must be separately examined afterwards. This covered arcade, screened from sun or rain, was the chief meeting-place of the Venetian nobility in the days of the Republic. The *second tier* consists of an open loggia, guarded by a balustrade; it has cusped arches, with pierced quatrefoils above them, having lions' heads in the angles. Notice the characteristic ball ornament in the quatrefoils. This type of loggia was afterwards copied in most of the Gothic palaces on the Grand Canal erected subsequently to this building; they may be described as of the Doge's Palace type. The loggia was used by ladies of the senatorial order for viewing great state ceremonies. The two first floors are thus the lightest. The *wall above*, contrary to the usual rule, is heavier than the lower portion: it is relatively plain, and pierced with few windows, but is encased in an elaborate decorative pattern of incrustated marble. This heavy plainness enhances by contrast the beauty and airiness of the lower stories. The first two windows of the *third tier*, to the R., retain their ancient tracery (of two types, one like that in the apse of the Frari), and perhaps belong to the very earliest part of the building (about 1301). The four plain windows to the L., with the large door into the central balcony, form part of the *Sala del Maggior Consiglio*, the great hall for which this second portion of the Palace was originally erected (about 1340). The *fourth tier* is pierced with small round windows; the architectural arrangement here will be more obvious after you have visited the interior.

The centre of this Sea Façade is occupied by an **immense window**, with a fine balcony of pierced marble-work (1404). On the pinnacle at the summit above stands Justice (or, more probably, Venice), with the sword and scales; below, in three niches, St. Mark, flanked by St. Peter and St. Paul: then, Charity in the circle above the window, Faith and Hope beside her. Close by, the four Cardinal Virtues. (These Virtues recur everywhere in Venice.) Beneath, at the sides of the window, St. George (modern, by Canova) and St. Theodore, the minor patrons.

This south façade, taken as a whole, is the oldest part of the Palace, dating from the fourteenth century.

Return to the side-canal corner, by the Drunkenness of Noah, in order to examine the **capitals of the columns**: they have been restored (or, rather, renewed), but are still interesting. (1) Corner column, symbolical half-lengths of children and men (with razors, draughts, etc.) among foliage; (2) pelicans, and other similar birds of symbolical character (animal symbolism is an interesting subject, largely exemplified at Venice, but not to be adequately treated within the necessarily restricted limits of this Guide); (3) male and female heads: (4) children with grapes, birds, etc.; (5) famous monarchs (beginning on the side towards the sea front): the Emperor Titus Vespasian, the Emperor Trajan, Priam king of Troy (chronologically the series starts here), Nebuchadnezzar, Alexander the Great, Darius, Julius Cæsar, Augustus; (6) female heads; (7) Virtues and Vices (begin on the front): Liberality, dispensing money; Constancy; Discord; Patience; Despair, thrusting a dagger into her throat and tearing her hair; Obedience; Infidelity, holding an idol; Modesty; (8) Centaurs, Giants, and monsters of various forms, all symbolical; (9) Virtues: Faith, holding the cross; Courage, tearing open lion's jaw; Temperance, with pitcher and cup of water; Humility, with a lamb; Charity, feeding a child; Justice, holding a sword; Prudence, with compasses; Hope, clasping her hands, all very typical allegorical personifications: recollect them for future examples; (10) Vices: Luxury, with mirror; Gluttony, gnawing a bone; Pride, as a Knight; Anger, tearing her own breast; Avarice, clasping money-bags; Idleness, lolling; Vanity, with a mirror and crown; Envy, wreathed with snakes and nursing a dragon; (11) birds; (12) Vices and their opposite virtues: Despondency; Cheerfulness, playing a tambourine; Folly, on horseback; Chastity, reading, as a cloistered nun; Honesty; Falsehood, a hag; Injustice, armed with a halbert; Abstinence, apparently as continence; (13) Lions' heads; (14) Symbolical animals—dogs, monkeys, a boar, lion, etc.; (15) the nobility (?), a lady with a distaff;

a young lord with a rose ; a woman with a lap-dog ; a man with a falcon ; a woman counting her jewels ; a man playing with foliage ; a queen with a rose ; a boy with a ball : symbolising worldly joys and pleasures (?) ; (16) Heads, representing nations, eastern and western ; (17) Philosophers : Solomon ; Priscian the grammarian, Aristotle the logician, Cicero the orator, Pythagoras the arithmetician, Euclid the geometer, Tubal Cain the musician, Ptolemy the astronomer ; (18) the sun and planets in their "Houses" or signs ; Aquarius, Saturn riding a goat and bearing an urn ; the House of Saturn : Sagittarius and Pisces, Jupiter riding a centaur, holding the bow, with two fish ; the House of Jupiter : Aries and Scorpio, the House of Mars, a knight bestriding a ram and carrying a scorpion ; Leo, the House of the Sun, represented as Apollo, seated on a lion ; Taurus and Libra, the House of Venus, who sits on a bull, and holds balances ; Gemini and Virgo, the House of Mercury, between two children and a maiden ; Cancer, the House of the Moon, a woman in a boat, holding a crab ; God creating Adam, for whose use these stars existed (for mediæval intelligence). Note that everywhere in this age the connection between astronomy and religion is very close, the Calendar being a sacred compilation to show saints' days and festivals.

From the base of the great Granite Column with St. Mark's lion, you can best examine the **south-west corner**. It is softened above in the same manner as the preceding one. The archangel here is Gabriel ; the sculpture below represents **the Fall (1344), and typifies or enforces Obedience. It is an admirable piece of early Gothic work, with especially good fig-tree foliage, well undercut, and extremely vigorous. Adam and *Eve are fine Gothic nudes of their period.

Proceed round the corner to examine the **W. façade**, towards the Piazzetta. The first two windows of this façade on the *third tier* belong to the Sala del Maggior Consiglio, and form part of the **original Gothic portion**, which ended at the sixth arch from the Adam-and-Eve corner. Its limits

are well marked by a square thickened pillar on the loggia, or *second tier*, surmounted by a fine *relief of Venice enthroned between her lions. There can be no doubt as to her personality in this case, since she is legibly inscribed, "Venecia." Behind her is the rhymed inscription, *Fortis justa trono furias mare sub pede pono* ("Brave and just, I place faction beneath my throne and the sea beneath my foot").

The rest of this **W. façade** is of later Gothic work, tinged by Renaissance feeling (see introduction to this section), but excellently harmonised with the earlier portion. It is the part erected (about 1430) under Francesco Foscari upon the site of the Romanesque palace of Doge Ziani. The capitals of its pillars are mostly copied from those of the earlier ones. The **central balcony** is best observed from the lamp-post opposite, near the Libreria Vecchia. On the summit stands Venice with her lions; below, a bearded Doge (Francesco Foscari) kneels before the Lion of St. Mark with the Venetian motto ("Pax tibi," etc.). The statues in the niches represent, *above*, R., Jupiter, L., Mercury; *below*, R., Neptune, L., Mars. They thus suggestively represent (J.) the ducal authority, (M.) the commerce of Venice, (N.) her command of the sea, and (M.) her military power. Observe that here for the first time we come across personages from the **pagan mythology**, a point which marks distinct transition from the mediæval to the Renaissance spirit. Till now, the symbolism has been all Christian.

The **north-west corner**, near St. Mark's, is softened by sculpture like the others. Its archangel is St. Michael. Its subject-sculpture, a noble piece of fifteenth-century Florentine work, by a pair of Tuscan sculptors, represents the *Judgment of Solomon, typifying Justice; this group is best seen from the seat by the red porphyry figures opposite.

Note the style of the sculpture of the young King Solomon and compare it with the Byzantine examples on S. Marco. In the latter there is an attempt to reach some transcendental quality; in this figure of Solomon, naturalism is triumphant. The individual man is the thing sought for.



Photograph : J. W. Cruickshank

HEAD OF KING SOLOMON

FROM A CORNER OF THE DUCAL PALACE. ATTRIBUTED TO A FLORENTINE
SCULPTOR OF THE FOURTEENTH CENTURY

Compare with the Italo-Byzantine figures on the west front of S. Marco



The Byzantine artist would have dwelt on the rank of the king and the official position of the judge; the real interest of the Gothic artist is not in the king, nor in the judge, but in the youthful personality.

The newer **semi-Renaissance part** of the Palace just examined (from the figure of Venice in a circle to the Judgment of Solomon), was probably erected about 1424-1442, by *Giovanni Buon*, and his two sons, *Pantaleone* and *Bartolommeo*. Remember Bartolommeo: you will meet him elsewhere.

The magnificent **doorway** which gives access to the interior court-yard is known as the *Porta della Carta*, because government proclamations were posted here. It is late Gothic with marked Renaissance tendencies, and was erected by Bartolommeo Buon (1438-43). On the summit, Venezia is enthroned between her lions, with sword and scales, and so named on the pedestal; beneath, on the tympanum, winged children (*putti*) climb among rampant foliage; at the top of the arch we see St. Mark, holding his Gospel, in a circle of Renaissance work; beneath him, a late over-decorated window; over the square doorway, a restored relief of Doge Francesco Foscari kneeling before the lion of St. Mark (original destroyed in the French Revolution); in the niches by the sides, the Virtues (Courage, Prudence, Hope, Charity), named on their pedestals. Study this doorway with all its details as characteristic of the transition from Gothic to Renaissance.

Next, *go back* to the Adam-and-Eve corner, to examine the **capitals of the columns** along this western façade. The corner one (already noted) and the five which succeed it, belong to the *old part* of the building.

(1) Sculpture and architecture, with small bits of coloured marble suggestively inserted, to mark its meaning: the figures (sainted masters with their pupils) are at work on various pieces of decorative detail: (2) heads of animals, tearing prey; (begin on front) lion with stag; wolf with bird; fox with cock; griffin with hare; boar with mast; dog with bone; cat with rat; bear with honeycomb; the

whole creation groaneth and travaileth: (3) the trades; stonecutter, goldsmith, shoemaker, carpenter, measurer, gardener, notary, smith: (4) influence of planets on seven ages of man; the moon governs infancy four years; Mercury childhood ten; Venus adolescence seven; the sun maturity nineteen; Mars middle age fifteen; Jupiter old age twelve; Saturn decrepitude till death; death the penalty of sin: (5) human heads, races: (6) marriage; first glimpse at a balcony, courtship, presents, embraces, wedding, birth of a child, its upbringing, its death: (7) Months, thus: March; April with May; June; July with August; September; October with November; December, sticking a pig; January with February (this is the first of the later capitals; Ruskin—erroneously, I think—makes it the last of the early ones): (8) female half-lengths: (9) fruits; cherry; pear; cucumber; peach; gourd; melon; fig; grape: (10) duplicate, copied from an old one: (11) duplicate: (12 and 13) duplicate: (14) full-length figures, draped: (15 and 16) duplicates: (17) children, very Renaissance: (18, Justice, continuing the subject above it: Justice, with sword and scales, enthroned between her lions; then, lawgivers—Aristotle; Lycurgus (?); Solon; the “Chastity of Scipio” (he refuses a beautiful slave as a bribe); Numa building temples; Moses receiving the law; Trajan stopping on his way to a campaign to do justice to a poor widow; the inscriptions on the others are in Latin, on this in Venetian. Recollect, however, that all these capitals, though good, are *modern copies*; the originals are preserved in a ground-floor of the Doge's Palace.

Do *not* at present enter the court-yard, but continue on past the main façade of St. Mark's, turning to the right through the little Piazza dei Leoni (on your L. the pseudo-classic façade of the desecrated church of *San Basso*), and holding straight down the narrow street (the *Calle di Canonico*) which leads to the canal (*Rio Palazzo*) at the back of the Palace. (Fronting you as you approach the bridge is the imposing and decorated *Palazzo Trevisani*, in the Lombardi or Venetian early Renaissance style,

built about 1500.) Stand on the next bridge to the R. to examine the E. or **later Renaissance façade** of the Doge's Palace, facing the Rio di Palazzo, which is best observed from this bridge (or the little quay beyond it), and the one by the Drunkenness of Noah. It is a fine specimen of High Renaissance work, well varied in its windows and decorations, but it lacks the picturesque beauty of the Gothic portion. The absurdly over-rated Bridge of Sighs is a late and incongruous addition, ugly enough in itself, but picturesque in virtue of its height, its covered parapet, and its unusual position. It was built about 1590 by Antonio da Ponte, the architect of the Rialto Bridge, to connect the Palace with the Prison he had just erected beyond the Rio. Most casual visitors to Venice, curiously enough, carry away with them, as their main mental picture of the mighty mediæval town, these late Renaissance bridges, which, of course, were never seen by the powerful Doges or the great painters, sculptors, and architects who made Venice. There is nothing romantic about the Ponte dei Sospiri, which merely unites the Courts of Justice in the Palace with the Criminal Prison.

Now, return to the Porta della Carta, and enter the **inner court-yard** of the Palace.

The West and South sides of the court (in brick in the upper story) consist in the main of the *older building* of 1340 (S.), and the later Gothic extension of 1430 (W.); but their two lower floors have been remodelled into uniformity with the later Renaissance portion of the building. The arcade here has pointed arches, but all the decorations and columns are Renaissance in feeling. The E. façade, completely coated with marble from top to bottom, forms the inner front of the Renaissance portion on the side canal, and is a very ornate and costly example of Venetian Renaissance decoration. It is imposing by virtue of its richness, and its numerous coloured marble insertions, so characteristic of the age and place; but its upper floors harmonise ill with the semi-Gothic arcade of the loggia. It was erected in the late fifteenth century by Rizzo. Examine the

characteristic detail, and compare with that of the Louvre. The main court also contains two beautiful bronze ***well-heads** of Renaissance workmanship (sixteenth century).

The **small court**, at the North end of this quadrangle has a little façade adjoining St. Mark's, erected in 1520 by Bergamasco, a good and more tasteful specimen of early-Renaissance workmanship.

The great **staircase** in this little court (known as the *Scala dei Giganti*, from the statues at its summit) was the entrance by which the nobility approached the palace. It was built by Rizzo in 1584, and is topped by colossal Renaissance statues of Mars and Neptune (representative of the military and naval supremacy of Venice), by Jacopo Sansovino (1554). (Note that the classic mythology now almost supersedes Christian symbolism.) Between them, over the arch, is St. Mark's lion. At the top of this staircase the Doges were crowned, in the later ages of the Republic, with the old formula, in Latin, "Receive the ducal crown of the dukedom of the Veneti."

Mount the staircase to the top of the second flight, to view the little façade of the **connecting link** between St. Mark's and the Doge's Palace. On either side of the arch which faces you as you look back towards the Piazza, are statues of Adam and Eve, by Antonio Rizzo, 1462; fine specimens of the early-Renaissance nude. Above is a charming little balcony. The door under the arcade to the R. gives access to the Chapel of St. Clement in St. Mark's, and is the one by which the Doge usually passed into the church from his palace. We have already noticed it in the interior of the Basilica.

Stand by the northernmost of the two well-heads in the great quadrangle, in order to examine the little façade by the **clock-tower**. On the lower floor to the R. is a statue of Duke Francesco Maria I., of Urbino, general of the Republic, by the Florentine sculptor Bandini. It shows at once its Florentine character. The statues in the niches are antiques (gods, and a muse), but are freely restored. Only by the aid of the plan in Baedeker can you thoroughly

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understand the intricate intermixture of portions of St. Mark's with portions of the Doge's Palace in this curiously debatable junction corner.

The pictures in the Ducal Palace belong to the later age of Venetian art—they represent the period of the great painters Tintoretto, Paolo Veronese, and Palma the younger. They have little relation to the Gothic and Renaissance exterior. I strongly advise you, therefore, to defer your visit to the interior until you have studied the origin and development of Venetian painting in full at the Academy. You will then be able to place these fine later works in their proper position. I give an account of them, accordingly, in a subsequent section.

RENAISSANCE VENICE

THE PIAZZA AND PIAZZETTA

[WE have already obtained some introduction to Renaissance Venice in our examination of the Doge's Palace, where we have seen the transitional Gothic stage in the Porta della Carta, and much developed Renaissance work in the great court-yard. In strictly chronological order, it is true, we ought next to take San Zaccaria, and the façade of the Scuola di San Marco, as examples of the rise of Renaissance architecture in Venice. For convenience sake, however, it will perhaps be best to say here the rest of what is necessary about the great group of buildings which surround the **Piazza** and **Piazzetta**. These are the real focus of Venice, old or new, and the visitor will naturally wish to know all about them before pushing his inquiries into remoter quarters.]

The Northern Side of the Piazza is formed by a long and somewhat monotonous line of uniform buildings, known as the **Procuratie Vecchie**. These were the official residences of the nine *Procurators of St. Mark*, the principal officers of the Republic after the Doge. The lower portion of the great wing thus described was erected in 1496 by Pietro Lombardo; the upper portion was added in 1519 by Bartolommeo Buon the younger. This straight range of building, with its open arcade and continuous lines of round arches, may be regarded as highly characteristic of the *simplicity* and *directness* of the early Renaissance.

Adjacent to it is the much more ornate **Clock Tower** at its east end, near St. Mark's. This was erected in 1496, probably from designs by Antonio Rizzo, of Verona. The

upper floor is occupied by a great gilt **clock**, showing the signs of the zodiac, and with the hours numbered from I. to XXIV., in the Italian fashion. Above it is a gilt figure of Our Lady with the Child, and the gilt lion of St. Mark, on a blue starry background. On the summit stand two bronze men-at-arms, who strike the hours with their hammers—a childish wonder. The whole effect of the Clock Tower is garish and unworthy of the position. Its arch gives access to the *Merceria*, the principal shopping street of Venice, which winds hence tortuously to the Rialto Bridge. Here, as late as the reign of Charles II., Evelyn, accustomed only to the small mercers of London, saw stuffs exposed for sale which astonished him by their extraordinary variety and richness.

Now (neglecting for the moment the other sides of the square) proceed into the Piazzetta, to examine the **Libreria Vecchia**, the noble building which forms its west side, worthily balancing the front of the Doge's Palace. This triumph of Renaissance art was begun by Sansovino in 1536; it consists, below, of an open loggia; above, of a continuous arcade with embedded columns. The parapet is adorned with numerous (inferior) statues. The caryatides at the main doorway under the arcade are by Alessandro Vittoria. Symonds justly remarks that one cannot regard this noble, light, and sumptuous building without echoing the praise of Palladio, that nothing more beautiful of its kind had been erected in Italy since the days of ancient Rome. It marks the second or triumphant stage of the Venetian Renaissance. The decorated character of the fine arcade, with its sculptured figures over the arches, and its festoons of flowers and fruit, may be well contrasted with the stern simplicity of the slightly earlier Procuratie Vecchie. Observe, too, how the idea of two more or less open ranges of arches, one above another, is directly inherited by Venetian Renaissance from Venetian Gothic and Venetian Romanesque.

Next, proceed round the corner of the Piazzetta on to the *Molo* or lagoon front, in order to inspect the façade of the Libreria Vecchia towards the lagoon. The building once contained the splendid library of the Republic, begun by

a legacy from Petrarch, and largely added to by Cardinal Bessarion. This glorious Library, combined with the magnificent Aldine editions of the classics, serves to remind us that in the sixteenth century Venetian activity was not solely commercial. To the L. of the Library on this side stands the sombre building of the **Zecca**, or ancient Mint, also erected by Sansovino, though in a much severer and heavier style, in 1536. The ground floor is now occupied by the P. and O. Steamship Company. The upper floors have somewhat stern windows, divided by interrupted Doric and Ionic columns, in the first and second stories respectively. The *zecchino*, or sequin, derives its name from this building.

The Campanile, or Bell-tower of St. Mark's, which, according to Italian custom, stood detached from the Church, fell to the ground on the 14th July, 1902; it has since been reconstructed. The first bell-tower on this site was raised in 888, or, according to others, in 911; the building which fell was probably erected in 1329. The Loggetta, a late-Renaissance portico added in 1540 by Sansovino as a waiting-room for the nobles outside of the Doge's Palace, was entirely destroyed by the fall of the Tower.

You may now proceed to observe the three great **flag-staffs** which stand in the Piazza in front of St. Mark's, and from which once floated the standards of the three great Dependencies of Venice—Cyprus, Crete, and the Morea, now replaced by that of the kingdom of Italy. (On *festi* days the crimson flag of St. Mark's, with the winged lion in gold, and the frayed edges, which flaps from the flagstaff of the Basilica itself, contrasts well with the crude and gaudy modern hues of the Italian tricolour.) The *bronze bases* of these flagstaffs are splendid specimens of Renaissance casting, by Alessandro Leopardi, the sculptor of the great statue of Colleoni which we shall see hereafter. They were erected (1505) under the Dogeship of Leonardo Loredan, as their inscription states. The *central base* has exquisite medallions with the Doge's profile, obviously taken from the beautiful portrait by Giovanni Bellini, now in the National Gallery in London. The reliefs beneath, on all three flagstaffs, are

symbolical of the maritime supremacy of Venice: on the centre one, the Republic carries Justice where she goes, and is followed by Peace, Commerce, and Plenty. The winged lion of St. Mark upholds the wooden shafts.

The South Side of the Piazza is formed by the **Procuratie Nuove**, which were added by Scamozzi in 1584 as additional residences for the Procurators of the Republic. Before that date the site on which they stand had been occupied in part by the old church of San Geminiano, while a row of ancient houses spread to the west from the base of the Campanile. (The shape and arrangement of the Piazza at this time are well shown in a famous picture by Gentile Bellini in the Academy, Room XV.) Scamozzi erected his building on the site of the (demolished) old church in order to continue the architecture of Sansovino's *Libreria Vecchia* on this side of the enlarged square. As the new building would have looked low and squat, however, if continued along so large an area at the same level, he added an upper story to the design. (That is why I have brought you here in this apparently capricious order.) This poor later-Renaissance work has neither the simplicity of the *Procuratie Vecchie* nor the graceful and ornate beauty of the *Libreria*; it well indicates the gradual modernisation and vulgarisation of the Renaissance ideals. The first ten windows on the side towards the Library have figures on the pediments, evidently suggested by Michael Angelo's *Night and Morning*, but of little artistic value. The western portion of the building, no doubt for reasons of economy, is less richly decorated. At the present day, the *Procuratie Nuove*, the *Libreria*, and the *Zecca*, have been united inside to form the *Royal Palace*, which *was* the Emperor of Austria's, and *is* now the King of Italy's, official residence when in Venice. Its pretty garden, at the rear of the *Procuratie*, faces the lagoon. The Palace contains a few works of art, which, however, you had better leave unseen till you have visited *everything else* noticed in this volume.

Till the Napoleonic occupation, the west end of the Piazza was occupied by the new church of San Geminiano,

erected by Sansovino (who was buried in it), in place of the old one, as well as by a few other unimportant buildings. But in 1810 Napoleon pulled down Sansovino's church in order to erect in its place the connecting arcade and mass of buildings still known as the **Nuova Fabbrica**. This, though adapted to a certain extent to the prevailing tone of the architecture of the Piazza, has decorations in the insipid pseudo-classical style of the First Empire. It was added in order to contain the grand staircase for the rambling palace formed by Napoleon out of the older buildings.

The visitor will thus see that the edifices which surround the Piazza and Piazzetta (including S. Mark's and the Doge's Palace) are of very different dates, and that they represent almost every successive phase of Byzantine, Gothic, early Renaissance, high Renaissance, late Renaissance, and modern architecture. Fortunately, however, they do *not* include any rococo building.

The Piazza is much wider at its eastern than at its western end, but the architecture has been cleverly arranged as far as possible to conceal this inequality. It is instructive to compare the present shape and the present buildings with those shown in Bellini's picture. I need hardly add that the shops which now occupy the ground floors of this magnificent suite of republican palaces are a purely modern invasion. In the great days of Venice, the Piazza and Piazzetta were entirely given up to the offices of the State and the residences of the chief magistrates of the Commonwealth.

Spend as much of your time as possible in and about the Piazza. Remember that nothing in Venice can compare in importance with St. Mark's, the Doge's Palace, and the buildings that flank them.

V

THE CHURCHES

The Churches have been grouped, according to their position, so that they may be most easily visited, by gondola or on foot.

Group A.

THE SALUTE. SAN TROVASO. SAN SEBASTIANO. I CARMINI. SAN PANTALEONE.

SANTA MARIA DELLA SALUTE.

[V]ENICE, during the Middle Ages, was much exposed to the chance of **plague**, owing to its constant commercial intercourse with the crowded and pestilence-stricken towns of the Levant. When an epidemic occurs in modern times we improve the main drainage and sanitary conditions; the Middle Ages, under similar circumstances, regarding the disease as a Divine punishment, vowed and built a new church to an influential plague-saint. In consequence of this habit the whole coast of the Adriatic abounds in plague-churches, and in votive pictures dedicated by those who escaped, or recovered from the malady. It is therefore well, before attacking the deliberate study of Venetian painting at the Academy, to become acquainted on the spot with some at least of the Great Plague-Churches of the city. In the Academy we shall find many such pestilence-pictures, divorced from the surroundings for which they were originally intended; and we can therefore the less comprehend their import and significance. In the plague-churches, on the other hand, we see them in their original places, and in the midst of other objects of the same character.

In 1630 Venice was visited by an epidemic of the plague of unusual violence. In the city, 46,000 persons perished ; in the lagoons, 94,000. As a *votive offering* for escape from the pestilence, the Republic vowed a church to Our Lady of Health or of Deliverance (Madonna della Salute), and in 1631 it began the erection of the existing building of **Santa Maria della Salute**. The church was designed in a debased form of the then fashionable Palladian style by Longhena, a pupil of Palladio's ; and, for an edifice of its period, it is not ungraceful in general proportions. Almost every object of art it contains (many of them brought from earlier buildings) bears reference to pestilence. Though it is the youngest of the plague-churches, I take it first, because it is in some ways the most characteristic.]

The Salute may be reached (1) by gondola direct ; (2) by steamer to the Accademia (10 c.) ; thence the pleasantest way is to turn down the broad street, L. of the Academy, till you reach the Fondamenta delle Zattere ; there turn to the L., cross three bridges in a direct line, and take the broad street on the L., which leads you at once within sight of the Salute.

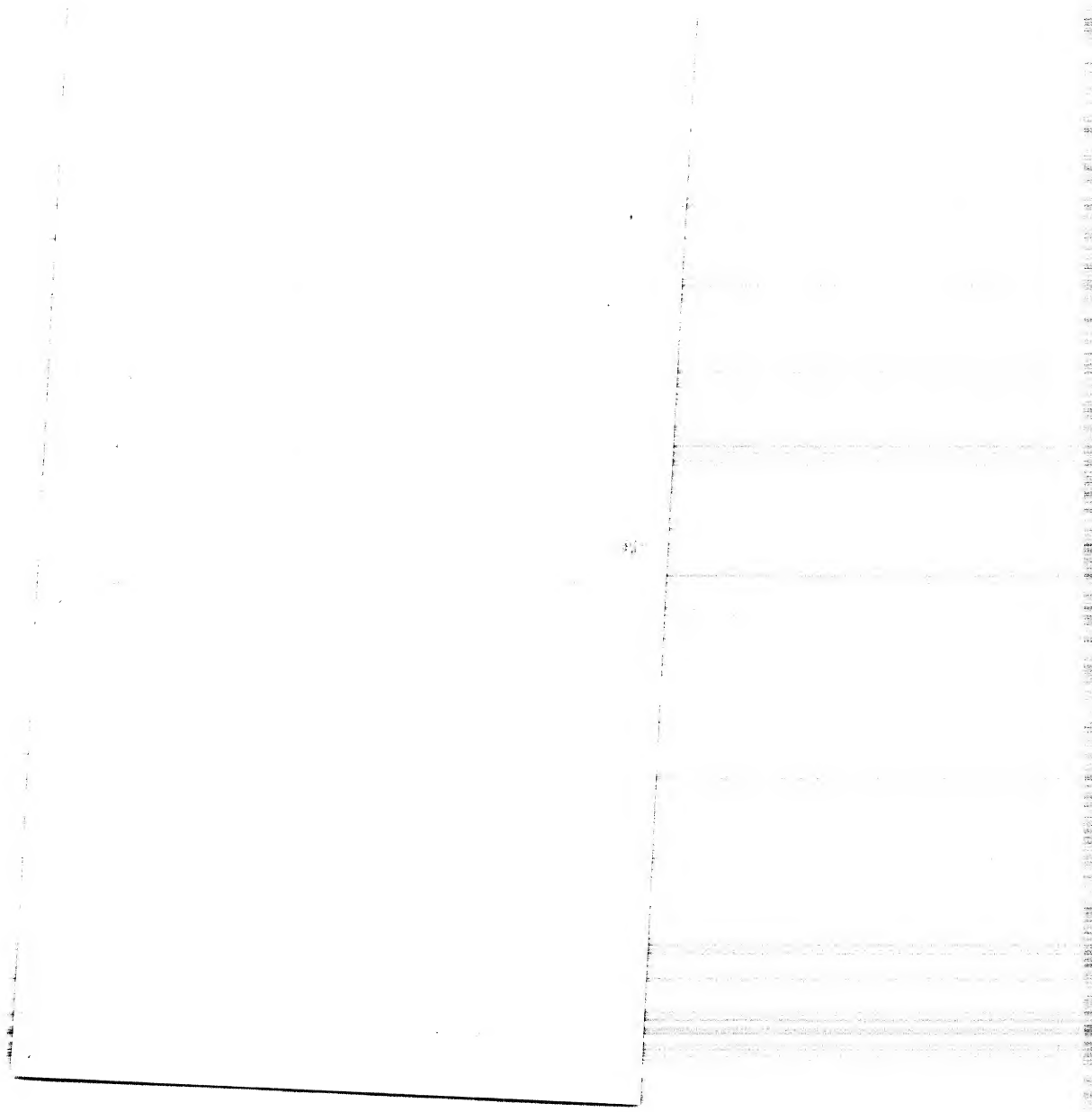
The **exterior** is singularly effective from a distance (especially as viewed from the Grand Canal), with its two unequal domes, and its pair of picturesque bell-towers at the back. Its situation is splendid. The fine flight of steps before it also adds greatly to its effectiveness. Seen nearer, however, it ceases to be beautiful ; the decorations are florid and overloaded, while the buttresses (themselves a sham, since the cupola is of wood and therefore needs no support) are affectedly twisted into meaningless scrolls. The figures in the niches (St. George, St. Theodore, the Evangelists, the Prophets, Judith with the head of Holofernes, etc.) do not deserve individual inspection. At the apex of the pediment is placed a statue of the patroness, Our Lady, who thus presides over the church erected in her honour.

The **interior** is circular, or, rather, octagonal, with eight radiating chapels on the outer row. *R. of the entrance* are



Photograph : Anderson

MADONNA AND CHILD WITH SS. ANTONIO AND ROCCO BY GIORGIONE
NOW IN THE GALLERY OF THE PRADO AT MADRID



three altars, with (poor) scenes from the life of the patroness, Our Lady, by Luca Giordano: her Presentation in the Temple, her Ascension, her Nativity. Over the third altar to the L. of the entrance, the *Descent of the Holy Ghost*, by Titian, a weak specimen of the master, much blackened by time.

The **High Altar**, opposite the main entrance, in the second circular portion or Presbytery, under the back dome, has a vulgar Baroque sculptured altar-piece by Justus le Court: Venice at the feet of Our Lady, imploring protection from the plague. To the R., Our Lady despatches an angel to repel the dark demon of the pestilence. (I only mention this ugly and florid work because of its strikingly illustrative deprecatory character.) The monolithic columns of the Presbytery are from a Roman temple at Pola in Istria. On the ceiling, Four Evangelists and Four Fathers by Titian.

L. of the altar is the entrance to the **Sacristy**, which contains a number of typical plague-pictures. L., on entering, a Girolamo da Treviso; in the centre, the protector against pestilence, San Rocco, lifting his robe to show his plague-spot (see later under the church of San Rocco); R., St. Sebastian, wounded with the arrows of the pestilence; L., St. Jerome, patron saint of the painter, with his lion and book—a very characteristic and speaking plague-picture. On the other side of the door, a Madonna and Child; close by, St. Sebastian, by Marco Basaiti, another plague-picture. Over the altar, **Titian*; Venice preserved from the plague of 1510, in which Giorgione died. (It was painted for the church of Santo Spirito in 1513, and brought to this new plague-church in 1656.) In the centre sits St. Mark enthroned, as representative of Venice, his curious seat apparently suggested by the sacred stone of the Republic, the Pietra del Bando. A cloud flits over and casts a shadow on his face, indicating that the plague has attacked Venice. It is, however, clearing away, and the Evangelist's body is in bright sunshine. To the R., the two great plague-saints, St. Sebastian, shot through with arrows, and San Rocco, lifting

his garment to show his plague-spot. To the L., the two medical saints, Cosmo and Damian, with their surgical instruments and boxes of ointment. Damian seems to point to St. Roch's symptoms, as if in consultation. The whole thus represents the preservation of Venice after a severe pestilence by the intercession of St. Mark, whose body she possesses, and of San Sebastian and San Rocco, to both of whom she has erected churches, while of one she holds the actual remains, as well as by the skill and care of her medical profession, with the aid of the patron saints of the faculty. This is, perhaps, the most characteristic example you could find in Europe of a local plague-picture. As a specimen of Titian, it belongs to his early period, when he was still strongly influenced by Giorgione; but I advise you to defer these questions of the evolution of art till after you have visited the Academy. It has been badly restored.

One entire wall of this sacristy is occupied by *Tintoretto's *Marriage at Cana in Galilee*, a large dark picture, much praised by Ruskin—"colour as rich as Titian's; light and shade as forcible as Rembrandt's"—but ill seen in its present position. Such a festive work obviously does *not* belong to a plague-church; it is one of the subjects usually painted for the refectories of monasteries, and, as a matter of fact, this example was brought from the refectory of the Brotherhood of the Crociferi. Long perspective, fine effect of light, golden-haired Venetian ladies, no sacredness.

On the ceiling are three paintings by Titian, not specially related to the main subject of the church; they represent the *Death of Abel*, *Abraham's Sacrifice*, and the *Death of Goliath*. This Sacristy contains several other good pictures (including one *lunette, skied, from the tomb of Doge Francesco Foscari), which, however, I advise you to neglect, as they do not fall in with the scheme of the church, and are by no means among the most interesting objects in Venice. In the **ante-sacristy** is a good fifteenth-century kneeling statue of Doge Agostino Barbarigo.

(Close to the Salute, on the W., rises the beautiful four-

v.]

teenth-century Gothic apse of the church of the **Monastery of San Gregorio**, now secularised. The courtyard of the abbey, let out in tenements, may be reached by crossing the bridge and taking the first turn to the R. Though very dilapidated, it is, perhaps, the most picturesque court in Venice. Its gate towards the Grand Canal is quietly beautiful, and has a quaint figure of the patron, St. Gregory, over the doorway.)

S. TROVASO.

(May be reached in a few minutes by gondola from the Salute ; or on foot, from the Iron Bridge or the Accademia Steamboat Station.)

The church contains three pictures by *Jacopo Tintoretto*. In the **Choir**, to R. of the altar, The Adoration of the Magi. The scene is treated as offering a contrast between the humble surroundings and the regal magnificence of the guests. The Kings have long trains to their brocaded mantles, and the bystanders form a court of prosperous Venetians. In the foreground is a peasant with a market basket.

On the left of the Choir, *Joachim's offer rejected*. The high priest, wearing a mitre like a bishop, is seated on a high throne. Joachim, a grey-bearded man, makes an appeal to the priest in response to his gesture of rejection. In the background, Joachim goes out to his flocks, in the desert, and meets Anna at the Golden Gate.

In the *Northern transept* is the *Last Supper*. The Company, seated at a square table, has been thrown into confusion by the words which Christ has just uttered, "One of you shall betray Me." The scene is not treated in a ceremonial or in a ritual aspect, such as we find in the Florentine pictures by Ghirlandajo and Castagna. The naturalism is commonplace ; it does not reveal the deeper and wider elements in human nature as does the naturalism of Leonardo. Non-essential details of clothing, of furniture, and of gesture are prominent. The whole picture is very effective in colour and lighting. Over the door of the

Southern transept, is a picture of the Wedding Feast at Cana. [v.]

SAN SEBASTIANO.

San Sebastiano may be reached, on foot, from the Zattere by continuing along the quay till you arrive at the Rio di San Sebastiano; or, direct, in a gondola.

[**St. Sebastian** the Martyr, who was shot through with arrows, but miraculously recovered, though he afterwards died by being beaten to death with clubs, was from an early date the chief patron against plague and pestilence throughout the whole of Europe. (See his legend in Mrs. Jameson.) **Arrows** have been regarded, indeed, from classical times as the common symbol of pestilence. A Jeronymite monastery and church in honour of this most ancient and revered of plague-saints existed in early mediæval Venice; but the present remodelled building dates only from 1506-1518, and is a tolerable specimen of the Renaissance art of the period. It is interesting, however, both as one of the **Great Plague-Churches** of the city, and also as being the **favourite church of Paolo Veronese**, who is buried in it, and who painted here some splendid scenes from the life of St. Sebastian and his companions. As the tourist will by this time be tolerably familiar with the art of the votive plague-offerings, I will not in this case lay so much stress as previously on these particular features.

Paolo Veronese, when he first came from Verona to Venice, was employed by the Jeronymites to decorate their Sacristy, and also, later, the ceiling of their church. These were his first commissions, and they brought him into much notice.

As this is a Jeronymite church, look out for **St. Jerome** as well as **St. Sebastian**. The monastery is dissolved: from its Refectory came the gorgeous *Veronese* of the Supper in the House of the Pharisee, now in the Brera at Milan.]

The *façade* is uninteresting; it has on the apex of its pediment a figure of the patron saint, wounded with arrows. Near the door, small figures of St. Sebastian and St.

Jerome. On a house to the L. in the little Campo (once part of the monastery) is another statuette of the patron saint, with the crown of martyrdom.

The **interior** is bare, but has a handsome painted ceiling.

Begin with the *R. wall*. The *first chapel*, of St. Nicholas, has a fine seated figure of that holy bishop, enthroned, by Titian; an angel holds his mitre; beside him, the three balls which are his symbol. On the *second altar*, partially hiding the altar-piece, is a dainty little *Madonna by Paolo Veronese, with St. Antony of Padua (lily) and St. Catharine of Alexandria, the latter presenting a dove to the infant Saviour. St. Antony is a portrait of the prior of the monastery at the time it was painted. The *third altar* has a sculptured altar-piece by Tommaso Lombardo (1547) of Our Lady and the Child, with the infant St. John the Baptist, of a type made popular by the Florentine sculptors. The architecture of the niche is better than the marble group within it. The *fourth altar* (of black and white marble, with ugly spiral columns, symbolically mourning) has a *Crucifixion* by Veronese, superior in feeling to most of his sacred works; the attitudes of the fainting Mater Dolorosa and of St. John show increasing freedom of treatment; the Mary Magdalen, however, though not without pathos, is one of his usual handsome Venetian women. (You will appreciate these pictures better after you have studied the development of Venetian art at the Academy.) At the sides are figures (by Alessandro Vittoria) of Our Lady's husband, St. Joseph, bearing the budded staff, and her Mother, St. Anna. Beyond the pulpit is the *monument* of Bishop Livio Podocataro (d. 1555), by Sansovino, a Renaissance work of a type with which we shall hereafter become more familiar; the recumbent figure of the Bishop lies on his sarcophagus; above, Our Lady and the Child.

The little chapel beside the apse has nothing of interest.

The **apse**, with a dome, is entirely devoted to the glorification of St. Sebastian, and of his companion martyrs, St. Marcus and St. Marcellinus. The *altar-piece* is an Apotheosis of St. Sebastian, who is seen below, bound to the

pillar at which he was shot. On the R. are St. Mark with his Gospel (representing Venice), and St. Francis with the cross and stigmata (representing the Franciscan Jeronimites); on the L., St. John the Baptist and St. Catharine of Alexandria, with the palm of her martyrdom; above, in clouds, Our Lady and the Child, waiting to receive the soul of the glorious martyr.

The large *picture on the *R. wall* represents the final actual martyrdom of St. Sebastian (who was beaten to death after recovering from his arrow wounds), before a Roman official habited like a great Venetian magnate of Veronese's own period; the palatial late architecture, and the dogs and other accessories, are highly characteristic of the painter's manner. But as a whole the work, though with good points, is confused and turgid.

The magnificent **picture on the *L. wall* may be regarded as one of Veronese's masterpieces. On the steps of a soaring and spacious Renaissance palace the two saints, Marcus and Marcellinus, with their hands and feet bound in ropes or chains, set out for martyrdom. Their mother, close by (to the L.), implores them to save their lives by abjuring Christianity; to the R., their father, a dignified old man with a long beard, in senatorial robes, adds the force of his prayers to their mother's. Friends surround and persuade them. But in the centre of the picture, St. Sebastian, a vivid and eager young Roman soldier in full armour, bearing a standard, encourages the martyrs to prove their devotion to the faith by going to their death gladly. The vigour, spirit, and dramatic action of the fiery young saint, consumed by zeal for his religion, and wild with enthusiasm, are very remarkable; he seems to hurry us after him. The bystanders, the accessories, and the imaginary palatial architecture, in the style of Sansovino's *Libreria Vecchia*, then comparatively lately completed, are all full of Veronese's feeling as well as of the sumptuous and spacious sense of sixteenth-century Venice.

On the *L. wall* is the **organ**, the shutters of which are also painted, by *Veronese*, with subjects more or less relating

to the plague. On the *outer* shutters is the *Purification of Mary in the Temple*, a picture which almost foreshadows Rubens; it seems to typify purification from the pestilence. On the inner shutters (when open) is the *Pool of Bethesda*, which, as we have seen at San Rocco, is a usual plague-subject.

In the *first chapel* on this wall is a good bust of Paolo Veronese himself, surmounting his tomb. The *second chapel*, of St. John the Baptist, has a Baptism of Christ, by *Veronese*, interesting for comparison with earlier treatments both of the central figures and of the attendant angel. On the *last altar*, St. James the Greater, between two or three ill-discriminated saints; observe his scallop-shell, which is also quaintly represented in stone on the steps of the altar. (It was his symbol, worn by pilgrims to his great Spanish shrine of Santiago de Compostella.)

The fine carved *ceiling* has *scenes by *Veronese* from the Life of Esther mentioned in the Introduction. Nearest the door, she goes to Ahasuerus; centre, she is crowned queen; nearest the apse, Mordecai's triumph.

This church, though wholly given over to the cult of St. Sebastian, is perhaps in its symbolism the least characteristic of the great plague-churches.

SANTA MARIA DEL CARMINE.

This church, known as I Carmini, may be reached in a few minutes from S. Sebastiano or S. Trovaso. Over the entrance door is a *porch*, which has several small panels with reliefs in Byzantine style, of birds feeding upon fish or animals. Over the door are two peacocks drinking from a vase which rests on a column.

Over the *second altar on the R.* is *Cima's* Adoration of the Shepherds. The scene is set in a fine landscape; to the right stand Raphael and Tobias, and behind the kneeling shepherds, to the left, are Saints Barbara and Catherine.

Over the *third altar to the R.*, The Circumcision, by *Tintoretto*, a very dark picture.

Over the *second altar on the L.* Lorenzo Lotto has

painted St. Nicholas ascending to heaven; beneath, to the left, St. John the Baptist; to the right, St. Lucia. Three angels attend the saint and hold his mitre, his pastoral staff, and his three purses.

Beyond the **third altar on the L.** there is a small Pietà, in relief, by Verrocchio. (Dr. Bode suggests Leonardo.)

SAN PANTALEONE.

In the chapel to the left of the High Altar is an altarpiece by Giovanni d'Allemagna and Antonio Vivarini, known as *Il Paradiso* (1444). The Trinity (represented by the Father Eternal, the Dove, and Christ crowning the Virgin) appears on a high throne. Below, among the pillars which support the throne, are the Holy Innocents.

At the foot of the throne are the four Doctors of the Church, with the four symbols of the Evangelists. In the background, as though in an amphitheatre, are rows upon rows of saints and angels. The formal design of this Paradise may have been suggested by Guariento's fresco (1365), which was recently discovered in the Ducal Palace, on the wall of the Sal del Gran Consiglio, behind the picture of the same subject by Tintoretto.

On the **roof** of the church is a huge painting by Fumiani, *The Glorification of St. Pantaleon*.

Group B.

THE FRARI. S. TOMÀ. S. ROCCO. SCUOLA DI S. ROCCO.

THE FRARI.

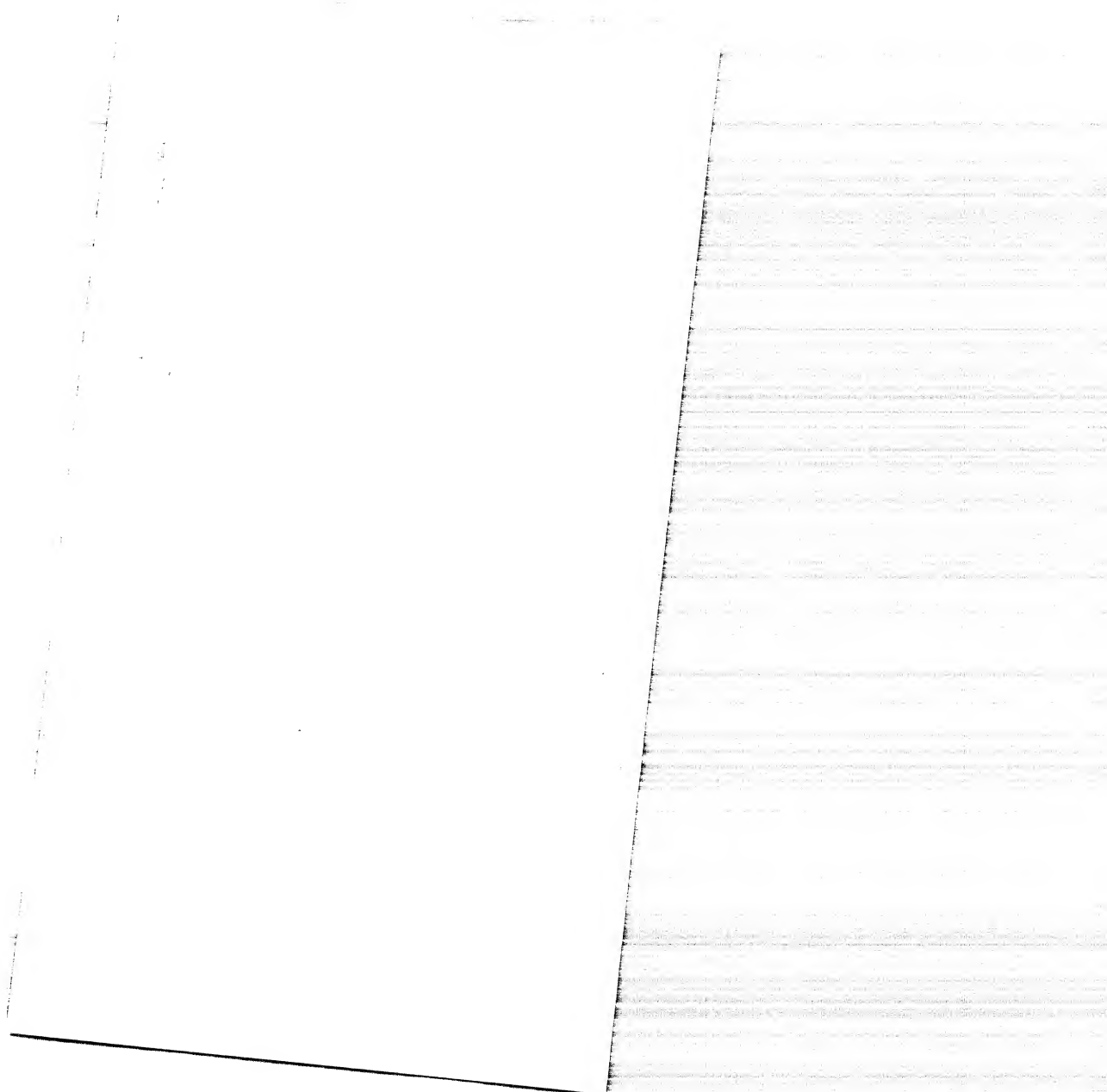
[In almost every great Italian town there exist to this day **two immense churches**, usually dating back to the thirteenth century, and belonging respectively to the **Dominicans** and the **Franciscans**, the popular preaching orders of the Middle Ages. At Florence, these two churches are *Santa Maria Novella* and *Santa Croce*; at Venice, they are SS. **Giovanni e Paolo**, and the **Frari**.

The **rise of the Friars** marks the beginning of the great



Photograph: Anderson

THE BRIDAL COUPLE
PAINTED IN 1523 BY LORENZO LOTTO. NOW IN THE GALLERY OF THE PRADO AT MADRID



v.]

religious revival in mediæval Europe, which dates from the first quarter of the thirteenth century. Filled with a fierce evangelising zeal, the followers of Dominic and Francis spread themselves everywhere, but especially in the crowded towns, where, like the early Wesleyans or the Salvation Army, they strove to address in particular the poorest and most outcast classes. Vowed to poverty themselves, they alleviated the poverty and sufferings of their downtrodden neighbours. As they preached above all to the many, they needed large churches, the services in which were at first enthusiastically attended. But in commercial Venice the world soon conquered. Both their great cathedral-like buildings became before long the favourite resting-places of the rich and mighty; and the Friars' shrines are now visited by tourists chiefly for the sake of the sumptuous **tombs of Doges and Senators** which they contain, or else for the lordly altar-pieces presented, half in devotion, half in self-glorification, by wealthy and noble families. Both orders had other and more strictly missionary churches in Venice.

The Franciscans or **Frati Minori di San Francesco** were settled at Venice as early as 1227. In 1250, having by that time begged sufficient funds, they began the erection of their great church, adjoining their friary. It was completed about 1338 (by Fra Pacifico), and dedicated to Our Lady under the title of *Santa Maria Gloriosa dei Frari*. A few Doges are buried here; but the monuments are chiefly those of great Venetians, military, naval, or administrative, and of painters or sculptors. Families were then divided into friends of the Franciscans and of the Dominicans. Bear in mind that this is a **Franciscan church**, and expect to find **Franciscan saints and symbols.**]

(The Frari can be **approached** either by gondola direct or by the steamboat to San Tomà station.) Externally the church, though vast, is not very interesting. The **West Front** has a fine Italian Gothic doorway, surmounted by figures of the Risen Christ, with the Madonna and Child and the founder of the order, St. Francis.

The **South Façade** is chiefly interesting as affording a view of the lofty campanile, erected in 1361 by Jacopo delle Massegne. High up on its west side are figures of Our Lady with the Child, and St. Francis receiving the stigmata from a six-winged crucified seraph. Beyond the campanile, again, we come to a fine *doorway* of a special Venetian type, the finial ending in a figure with an open book, characteristically Venetian; below is a charming relief of Our Lady enthroned with the Child, between two adoring angels, of the school of the Massegne (about 1400). Over the other door, to the R. of this, is a figure of St. Francis.

Walk round further into the little Campo in front of the Scuola di San Rocco, in order to observe the lofty unbuttressed **Apse**, which, as is often the case in Venetian churches, is architecturally the most interesting portion of the building. It is probable that the traceries in these windows suggested those of the Doge's Palace. This Apse and the Chapels adjacent should be examined externally from several points of view.

(Enter by the door in the South Aisle. Admission, 50 cents.)

The **interior** resembles in its largeness of parts and in general plan that of San Giovanni e Paolo; it has a Nave, simple Aisles, an Apse, and six Apsidal Chapels in line with the Apse (four at San Zanipolo). Its chief peculiarity, however, is that the Choir is placed west of the Transepts, as in Westminster Abbey and in some other northern churches.

Begin your examination of the interior in the R. or **N. Aisle**.

First altar, rococo.

Near the *first pillar*, on a Holy-Water Basin, statue of Chastity bearing a lamb, by Campagna (1593).

Beyond this, modern **monument to Titian**, erected by Ferdinand I. (1838-52), with the muses of Sculpture, Architecture, Painting, and Wood-carving. Titian himself is seated in the centre; behind him, relief representing his famous picture of the Assumption, formerly the High Altar-piece of this Franciscan church.

7.]

Second altar, Salviati, *Presentation of the infant Virgin in the Temple*. Beyond it, rococo monument of Almerico D'Este, general of the Republic, with his statue (1660).

Third altar, statue of St. Jerome with his lion, by Alessandro Vittoria, said to be a likeness of Titian in his old age, and famous for its anatomical correctness. Behind it, *Glory of St. Francis*.

Mount the *steps* by the *Choir*. Pass three or four unimportant sixteenth and seventeenth century monuments, and enter the **R. Transept**.

R. wall of Transept, early Renaissance monument of Jacopo Marcello (1484), by the Lombardi. The sarcophagus is borne by three crouching figures of captives: above it is the statue of Marcello himself, erect, not recumbent; on either side, military pages. This is a fine early example of the non-recumbent figure. (In other places, intermediate forms occur where the figure slowly raises itself on one elbow.)

End wall, near door of Sacristy, ornate terra-cotta florid-Gothic monument of the "Beato" Pacifico, a Franciscan brother, and the Architect under whom this church was completed, erected (a century after his death) by his family. This is a fine specimen of Florentine terra-cotta, its over-elaborate Gothic almost merging into Renaissance, with "wild crockets." In the lunette is the Baptism of Christ; on a sarcophagus, beneath it, Faith, Hope, and Charity, in niches, with the Resurrection, and Christ in Hades; on the finial, Our Lady and the Child; at the sides, above, a painted Annunciation. This curious and interesting transitional work deserves careful examination.

Over the *door of the Sacristy*, monument of Admiral Benedetto Pesaro, 1503, by Lorenzo Bregno and Antonio Minello: the Pesari were the chief patrons of this Franciscan church. The portal itself is formed by the monument, which bears ships and other emblems of Pesaro's victories; in the centre, the Admiral's statue; above it, in the pediment, Our Lady and the Child; L., Neptune (?),

and R., Mars (by Baccio da Montelupo)—heathen deities admitted into a Christian church.

L. of this, spirited wooden equestrian statue of a Roman prince, Paolo Savello, with stolid *bourgeois* features; or the sarcophagus, Our Lady and the Child; and the usual Annunciation. In this case and others like it the recumbent figure has not only risen from the lid of the tomb, but has actually mounted on horseback.

Enter the **Sacristy** (closed; the Sacristan expects a small fee).

Opposite the door, large marble reliquary, with reliefs of the Passion, of the seventeenth century; good and relatively unaffected works of their bad period. In the centre, behind a curtain, beautiful *Renaissance ciborium, with charming decorative work; relief of a Pietà, and figures of St. John the Baptist and St. Francis.

Re-enter the main church, and proceed to examine the **Apsidal Chapels**.

The *first chapel*, of St. Francis, has an ugly modern altarpiece of St. Francis receiving the stigmata, which I notice here only for its importance as regards the Franciscan order; all the symbolism of the chapel is obviously Franciscan.

Second chapel: on the R. wall, the monument of Duccio degli Alberti, ambassador of Florence in Venice (d. 1336). This is the earliest tomb in Venice on which the Virtues appear (Justice and Temperance at the sides), but it is of Florentine workmanship; otherwise it resembles the ordinary early Gothic tombs in having the recumbent figure of the deceased on a sarcophagus, and a canopy above it. Study it as marking an epoch in the evolution of Venetian sculpture. Many later tombs are copied from it. L. wall, fourteenth-century tomb, usually called "the Monument of the Unknown Knight"; it has no inscription, but presents the well-sculptured figure of a knight in hauberk and helmet, lying dead on his sarcophagus, with a dog (his crest) at his feet. Above him is a figure of St. Joseph bearing the infant Christ, towards whom the face of the figure turns.

v.]

These two admirable early tombs should be carefully compared, both for architecture and symbolism, and contrasted with the bombastic tone of later monuments.

The *third chapel* has nothing of importance.

The **Apse**, the internal architecture of which is rather interesting than beautiful, had formerly for its High Altar-piece Titian's *Assumption of the Madonna*, as is appropriate in a church dedicated to St. Mary in Glory. This famous picture, towards which the whole building once converged, is now in the Academy, and its place has been taken by an altar-piece of the same subject by Salviati, brought from the demolished church of the Servites.

R. wall of Apse, late Gothic, almost Renaissance, tomb of Doge Francesco Foscari (d. 1457), by Antonio Rizzo. This is a striking example of the way in which the late Gothic monuments approached the Renaissance ideals. It also shows the increased size and costliness of the later tombs. The centre of the design is occupied by the sarcophagus, supported by trefoiled arches: on it lies the dead Doge, with solid, practical, unimaginative features. At his head and feet stand the four Cardinal Virtues, life-size, and becoming of immensely increased importance in the composition. The curtains above (like those of a bed) are drawn, no longer by angels, but by two pages in armour, introduced merely to show a knowledge of classical costume and of anatomy. On the sarcophagus itself are Faith, Hope, and Charity, retaining little, if anything, of Gothic feeling. Above the curtains is a figure of Christ blessing, in a mandorla; at the sides, a somewhat affected Annunciation; the rampant foliage of the pediment is very unpleasing. Altogether this tomb exhibits the last stage of decadent Gothic—"the refuse of one style encumbering the embryo of another."

The *L. wall* is occupied by the immense early Renaissance tomb of Doge Nicolo Tron (d. 1473), also by Rizzo. The difference between this and the one opposite, which can so readily be compared with it, marks the change which was at last coming over Venetian art. As far as purity of design

goes, Rizzo's Renaissance manner is at any rate better than his decadent Gothic. This monument is also noticeable as being one of the first which has the figure of its occupant repeated—once dead, on the sarcophagus, and once, below as an erect living statue. I will not enumerate all the separate figures of armed pages displaying shields, the Temporal and Theological Virtues, and the host of other conventional sculptor's properties with which we are now familiar. They are hardly worth individual description. The upper portion of the tomb consists of a figure of the risen Christ, in the lunette, with an Annunciation, now conceived in true Renaissance spirit, at the sides; it has a statue of God the Father as a finial. Sumptuous, well worked, empty, unimpressive. The Doge himself is as dull as he is ugly: a cunning business man, with no spark of nobility.

The *first apsidal chapel* beyond the Apse has a fine early sarcophagus, with the Madonna and Child, and an Annunciation.

The *second apsidal chapel*. In the altar beneath repose the remains of St. Theodore, the original patron of the Republic removed here from the Scuola di San Teodoro, near the church of San Salvatore; nobody now seems to take much notice of him. On the L. wall of this chapel is the Renaissance monument of Melchior Trevisan, general of the Republic (1500), the sarcophagus (now reduced to an uninteresting relic) forming a mere base for the statue of the general, and flanked by his pages as supporters. This is the last stage reached by the simple sarcophagus tomb.

The *third apsidal chapel* is that of the Milanese, belonging to the merchants of Milan established in Venice.

The **L. Transept** has a delicate small Gothic doorway to the R. of the ugly Renaissance one.

Before passing down the L. Aisle, cast a glance at the carved wood stalls in the **Choir**, which were the seats of the Franciscan brethren in this monastery.

In the **L. Aisle** is a graceful small doorway, with Our Lady and kneeling brethren.

The **rood-screen**, which shuts off the choir from the nave, is late work, unimpressive; it has the usual Crucifix, with Our Lady, St. John, the four Evangelists, and the prophets.

Opposite this screen, in the **L. Aisle**, is the large *Chapel of the Baptistery*; it contains the Font, crowned by the usual figure of St. John the Baptist (by Sansovino). Over this font is a handsome monument, in the style of the Massegne, with five figures of saints, whom I cannot satisfactorily identify.

The Altar-piece is also a work in sculpture by the Massegne: below (later work), in the centre, St. Peter standing; at the sides (I think), St. Jerome, St. John the Baptist, St. Andrew, and St. Francis or St. Antony of Padua; above, Our Lady and the Child, with four great female saints, St. Lucy with the lamp, St. Catharine with the wheel, St. Mary Magdalen with the pot of ointment, and St. Claire with the cross. (Identifications doubtful.)

The rest of this Aisle is chiefly given up to the great family of the Pesari, who were the chief patrons of the Franciscans in Venice.

Just beyond the door of the Baptistery, with its handsome arch, is the late Renaissance tomb of Bishop Jacopo Pesaro (d. 1547). This shows fine workmanship, and little feeling. The Bishop lies semi-erect on his sarcophagus, one of those transitional instances where the recumbent figure seems to be trying to raise himself. The bier is adorned with plaques of coloured marble and supported by two children with their feet on skulls. The canopy is characteristic of later Renaissance feeling. Good, but unpleasing.

The *altar* beyond this has for its altar-piece the famous picture by Titian (removed during the restoration of the church to S. Tomà, see later).

Beyond, over the *small door* of the S. Aisle, stands the gigantic, vulgar, and ugly monument of Doge Giovanni Pesaro (d. 1659), by Longhena and another. This is the worst Baroque work in this church, almost equalling in

pretentious vulgarity the tomb of the Valiers in San Zanipolo. The boastful character of the monument is shown, not only in its vast size, but in its theatrically gesticulating Virtues, its fly-away Faith, Hope, and Charity, its oddly startled figure of the Doge, jumping forward under the canopy of his own sarcophagus (which is supported by very fearsome nondescript animals), and, above all, in the four figures of captive negroes (black marble faces with white eyes) which sustain the whole. The skeletons below are in the vilest taste of their period. The bombastic Latin inscriptions, exactly paralleling the style of the tomb, state that the Doge "lived 70 years," "unlived" (not died), "in the year 1659," and "lived again in this monument in the year 1669." A monstrous and hideous nightmare.

Beyond this is the frigidly "correct" modern tomb of the sculptor Canova (d. 1822), with finely sculptured but unimpressive figures from his own design for the tomb of Titian. Its chilly classicism, its emptiness of feeling, and its blank white spaces produce a cold effect that is eminently unpleasing.

Over the Holy-Water Vessel beyond, statue in bronze of the great local Franciscan luminary, St. Antony of Padua, by Balthazar Stella.

End wall, near the door, Renaissance tomb of Pietro Bernardo (d. 1538), by Alessandro Leopardi, a piece of very fine and delicate workmanship, wasted upon an exceedingly ugly and meaningless design. Much of the minor decoration is, however, most beautiful and graceful; it deserves to be examined rather in detail than as a whole. Mr. Ruskin seems to me unjust in his denunciation of this and of many other fine early Renaissance monuments.

The vast **Franciscan monastery** at the back of the church has been converted into the *Public Archives*.

The Pictures from the Frari have been removed during restoration to the neighbouring church of **S. Tomà**. The visitor shows the ticket of admission to the Frari.

SAN TOMÀ.

The pictures should be studied in the following order :—

1. A fine altar-piece (by *Alvise Vivarini* and *Basaiti*), representing St. Ambrose enthroned in the centre, attended by other saints. Nearest to the Milanese Father are the military patron saints of hospitable Venice—St. George and St. Theodore. On the right are the other Doctors of the Church usually associated with Ambrose—St. Gregory, St. Augustine, and St. Jerome. On the L. are an assorted group of miscellaneous saints—Sebastian, John the Baptist, and others. At the foot of the throne sit the usual musical angels. In the painted loft above is a curious Coronation of the Virgin, evidently by another hand. This very allusive altar-piece thus combines devotion to St. Ambrose, as patron saint of Milan and as Doctor of the Church, with polite recognition of Venetian hospitality, and the usual Adriatic desire to propitiate a powerful and useful plague-saint.
2. *Altar-piece in three sections, by *Bartolommeo Vivarini*. In the centre, Our Lady and Child ; L., St. Andrew and St. Nicolas of Myra, with the three balls ; R., St. Paul and St. Peter ; above, a Pietà, with gilt wooden adoring angels.
3. An *altar-piece in three sections, by *Bartolommeo Vivarini*, still filling its original Gothic tabernacle framework—the last worthy of inspection. It has in its central panel St. Mark enthroned, as patron of Venice, with musical angels at his feet. To the L. are St. John the Baptist, and St. Jerome holding the church of which he was the luminary ; to the R., St. Paul and St. Nicholas (St. Ambrose and St. Peter ?).
4. An exquisite work in three panels, by *Giovanni Bellini*, painted in 1488. This picture, usually known as “the Frari Madonna,” is perhaps the loveliest of Bellini’s Madonnas. The picture is enclosed in its charming original frame, the decorative work of which is continued in the painted niche of the central panel. Our Lady sits enthroned, with a delicately soft and tender expression, in a small chapel, like one of

those in St. Mark's, with a gold mosaic cupola. The Child on her knees stands erect and naked. At the foot are two charming little angels, playing musical instruments, their attitudes more fanciful and their clothing scantier than in earlier examples of Bellini's art. These angels are probably his most popular single figures. The whole is a sweetly mystical and celestial presentment of the Mother of God. The four stately saints on the side panels are noble figures, but difficult to discriminate in the absence of symbols. I take them (very doubtfully) to be, L., St. Nicholas and St. Peter; R., St. Paul and St. Benedict; but I am open to correction. The entire work is very rich and mellow in colour, gravely beautiful, and saintly in feeling.

5. *Titian's* famous **Madonna of the Pesaro family. This singular picture, one of the most celebrated of its author's works, was painted for the same Bishop, Jacopo Pesaro, whose tomb we have examined. A word of explanation is necessary here. In 1501, Jacopo Pesaro, who was Bishop of Paphos in Cyprus, then still a Venetian possession, was appointed by Pope Alexander VI. (Borgia) to the command of the Papal fleet in the new crusade at that time being undertaken against the Turks by Rome, Venice, and Hungary. For this occasion Titian painted for the militant prelate a very beautiful picture (now at Antwerp), in which Pope Alexander VI. introduces to St. Peter the new Admiral of the Holy See. On the Bishop's successful return from his naval expedition he commissioned Titian to paint this second altar-piece as a thanksgiving for his victory. The scene is a lofty portico in a soaring church of then unexampled size, like St. Peter's at Rome. Our Lady sits enthroned with the Child near some colossal columns. Just below her sits St. Peter, reading, at whose feet are the keys. He is disturbed from his book, and looks away towards the surrounding figures, as though the Holy See were diverted for the moment from its spiritual task to undertake a necessary military adventure. He gazes down benignantly, as does also Our Lady, upon the kneeling figure of the donor, Bishop Jacopo Pesaro himself (on the L.), an admirable

portrait. Behind the bishop, St. George, representing the military power of Venice, and extending his arm towards the kneeling donor, holds aloft the banner of the Holy See, bearing the arms of the Borgias, surmounted by the Papal crown, and crowned above with the laurel leaves of victory. Behind him, again, bows a captive Turk, a trophy of the fighting ecclesiastic's campaign against the Infidel. The right-hand side of the picture is occupied by the figures of St. Francis and St. Antony of Padua, who represent this Franciscan church of the Frari. Beside them kneels Benedetto Pesaro, the head of the house of Pesaro—his tomb is in the R. transept—with other members of his family, most of them in the crimson robes of Venetian senators (Knights of St. Mark). The Franciscan saints seem to commend them to Our Lady. Angels, dwindling, after the wont of the time, into babes, fill the upper portion of the picture. The allegorical meaning of this famous and beautiful work deserves a little study. It well exhibits the increasing importance of the portraits of the donor and his relations, who now quite throw into the shade Our Lady and the saints. A fine piece of composition, departing boldly from the old conventional symmetry—gorgeous colouring, admirable light and shade.

6. *Pordenone*. Madonna and Child, with Saints Francis, Antony of Padua, and Louis of Toulouse.

The wooden statue of St. John the Baptist, by *Donatello*, has also been brought here temporarily.

From the little Campo in front of the Frari, you may cross the bridge and turn to the L. Cross another bridge, and keep along the street a little to the R.; cross the Campo S. Stin, obliquely to the L., when one turn to the L., and one to the R., will bring you into the little Campiello di San Giovanni. Here you find the portico and remains of the once splendid **Scuola di San Giovanni Evangelista**, where was preserved the famous relic of the Holy Cross, and whence were brought the Gentile Bellinis now in the octagonal room at the Academy. A *post* in front, dated

1554, has brethren of the Fraternity worshipping the Holy Cross, with the eagle, the symbol of the Evangelist; on the sides are other symbols. The *gateway* is in the style of the Lombardi; it is surmounted by the Holy Cross, with adoring angels; in the lunette, the eagle of the Evangelist. The door and windows have fine Renaissance decoration. The *courtyard* has late Gothic windows with florid finials. The rest of its architecture is early Renaissance. Over the main door is a figure of St. John; under a lunette to the L., the Evangelist receiving the members of the Fraternity, with Our Lady and the Child above. This gate, portico, and court are a picturesque relic of what was once a very stately Guildhall. The **interior** only deserves a brief visit for the sake of its still handsome rooms, of its empty church, and of the pictures which once adorned it, now in the Academy.

• SAN ROCCO, AND THE SCUOLA DI SAN ROCCO.

[The most peculiarly Venetian of the plague-saints of the city is St. Roch or San Rocco, whose actual body lies in the church named after him, as the body of St. Mark lies in the Ducal Chapel. This body was in the fifteenth century one of the most precious possessions of Venice.

St. Roch (born about 1285) was a native of Montpellier in Languedoc, who devoted his life to nursing the sick in hospitals. (If possible, before visiting the buildings, read his life in full in Mrs. Jameson's *Sacred and Legendary Art*; I epitomise here as much of his history as is absolutely necessary for comprehension of the church and Scuola.) At Piacenza, while nursing in the hospital, he found himself plague-stricken; an ulcer had broken out on his left thigh, and, in devotional pictures, he is generally represented raising his robe to show this deadly symptom. Supported by his pilgrim's staff (always his attribute in art), he crawled feebly to a wood, where his little dog alone attended him, and brought him a loaf once a day miraculously from the city. An angel also dressed his wound and healed him. His subsequent adventures are immaterial; he died, unknown

and a prisoner, in his native town : but on the strength of these episodes he became a local plague-saint of great renown at Montpellier, elsewhere unimportant till the fifteenth century. In 1414, however, during the sittings of the Council of Constance, an epidemic of plague broke out in that city ; and on the advice of a German monk who had travelled in Languedoc, the effigy of St. Roch was carried in procession through the streets to abate it : whereupon the pestilence shortly disappeared. This episode gave the man of Montpellier great vogue as a plague-saint. In 1485, during the ravages of a plague in Venice, certain Venetian conspirators stole the body of St. Roch from its shrine at Montpellier and carried it off to their own city, where it was publicly received by the Doge and senators. A splendid church was at once designed to cover it, and a community, already existing for the care of the sick poor, engaged themselves to pay for its erection. The stately guild-house of this brotherhood adjoins the church, and is decorated by noble frescoes of Tintoretto and his pupils. Tintoretto (Jacopo Robusti), the last great painter of Venice (1518-1594), worked here for eighteen years, having received the commission to paint the whole Scuola. His works in this hall are technically of the highest merit, for draughtsmanship, composition, and contrasts of light and shade. He was a colossal and indefatigable genius, full of imagination and audacity : but he often spoiled his finest works by his love of display, his inveterate habit of posture-making, and his inability to resist showing off his powers of drawing, especially as regards figures in violent action. No great artist has been more variously appreciated.

The Scuola is open daily from 10 to 3, 1 franc per person. Morning light desirable. The guards, provided by the custodians, to screen the eyes from side lights, will be found of great assistance.]

San Rocco is best visited from the steamboat station of *San Tomà*. Thence, strike as straight inland as you can go, past San Tomà Church, till you come to the gigantic Gothic

mass of the Frari. The passage to the L. of this huge brick building leads into a square. In front of you rises the **church of San Rocco**. To the L. you see the palatial Renaissance façade of the **Scuola**. The authorities unfortunately compel you to visit the latter first. Note before doing so the lofty and imposing marble front of the Scuola, early Renaissance, somewhat Roman in type, 1517, a princely specimen of Venetian architecture.

Enter by the **far door on the R.**, near a wooden figure of San Rocco lifting his robe to show his plague-spot. Pay 1 franc each person, for the Church and Scuola inclusive. The word *Scuola* means a religious fraternity or charitable guild.

You reach, first, the **lower hall** of the Scuola, far less handsome than the upper. All the pictures hereafter enumerated are by Tintoretto, unless I state to the contrary. Those who wish for a complete analysis of these celebrated works, longer than can be undertaken within the compass of this Guide, may turn to the third volume of Ruskin's *Stones of Venice*, where they are enthusiastically rather than critically described. A good and more moderate account is also given of them in Karl Károly's *Paintings of Venice*. Catalogues on panels are provided in each room; I will therefore only call special attention to those works which particularly refer to the central purpose of the Church and Scuola.

L. wall, opposite to you as you enter, Scenes from the Infancy: Annunciation, *Adoration of the Magi, Flight into Egypt, and Slaughter of the Innocents; all highly characteristic of the comparative realism which Tintoretto introduced into sacred subjects.

It is noticeable that it is not the figures in the pictures which arouse interest, it is the romantic setting or the landscape background. For instance, in the Flight into Egypt, Madonna is beautifully painted, she is gracious, simple in mien, yet she and her child are not the real subject of the picture. What moves us is the interminable range of valley and mountain lying in the fullness of Italian sunshine. Tintoretto has transfigured the glory of the woodland. It

is no more the flight from Bethlehem that stimulates us, what we see is the garden of the world pictured in the imagination of a great painter. The small pictures to the **L. and R. of the altar** (ill seen) represent the two desert female saints, St. Mary Magdalen and St. Mary of Egypt, in dark landscapes. They typify the desolate condition of the plague-stricken. Over the *altar*, statue of San Rocco (by Campagna), lifting his robe, as usual, with his pilgrim staff, and the dog that brought him bread in the wilderness. (Wilderness subjects are naturally characteristic of this Scuola.) **R. wall**, between the staircases, Circumcision of Christ; beyond it, Assumption of Our Lady.

Mount the staircase.

First landing, over the opening on the R., *Annunciation, by *Titian*; over the opening on the L., *Visitation, by *Tintoretto*.

On the sides of the *upper staircase*, late Renaissance pictures (seventeenth century) representing the plague, with the intercession of Our Lady. In the *dome* overhead, by *Pellegrini*, San Rocco introducing to Charity a personage symbolical of the Scuola di San Rocco.

The splendid **upper hall** of the Fraternity—a magnificent and palatial apartment—is decorated throughout with paintings by *Tintoretto*. The place of honour over the altar is occupied by an altar-piece of the Glorification of San Rocco amid the plague-stricken; L. and R. are statues by Campagna of St. Sebastian and St. John the Baptist—the first as a companion plague-saint, the second as the first and most typical saint of the wilderness. He foreshadows San Rocco in the wilds near Piacenza.

Around the walls are New Testament pictures, parallels to events in the life of San Rocco. The servant follows the Master.

L. wall (beginning at the end remote from the altar), Adoration of the Shepherds, Baptism of Christ, Resurrection, Agony in the Garden, Last Supper; curiously arranged so that the more important picture occupies the central wall between the windows.

R. wall, beginning at the same end, Loaves and Fishes, Raising of Lazarus, Ascension, Pool of Bethesda, Temptation in the Wilderness. Note the relation of most of these subjects to the trial of the Christian by the plague—the Pool of Bethesda representing healing; the Temptation in the Wilderness symbolising the sifting of the faithful by sickness; the Raising of Lazarus, the unexpected recovery of serious cases, and so forth.

On the **end wall**, between the windows (almost impossible to see), the brother plague-patrons, San Rocco and St. Sebastian.

I am not myself a Tintoretto enthusiast, and therefore I feel incompetent to criticise these fine and pregnant pictures; for rapturous comment, I must refer the reader to Ruskin. But they need little explanation of the kind which it is the purpose of these Guides to afford; and they should be carefully studied by the visitor at his leisure on his own account.

The **ceiling** contains, in its great central panel, the Plague of Serpents and Raising of the Brazen Serpent; subjects obviously symbolical of the plague. The square panels on either side of this compartment represent Moses Striking the Rock and the Fall of the Manna, both clearly typical of healing. Elijah and the Angel prefigures St. Roch and the Angel. All the other subjects of this ceiling, which are fully described on the small hand-screens supplied by the custodian, are symbolical of, or parallel with, the episodes in the life of San Rocco described in the Introduction. Daniel in the Den of Lions and the Three Children in the Furnace typify the trial of the Christian by suffering—and so forth.

The *large door* at the bottom of the hall (remote from the altar) leads into the **Sala del Albergo**, or guest-room of the Brotherhood, the finest apartment of this regal charity. Its general decorations afford a good picture of the wealth and dignity of the opulent old Venetian fraternities.

The **principal wall**, which faces you, has Tintoretto's masterpiece, **the Crucifixion; it requires careful study.

The other works represent episodes of the Passion. On the *ceiling* is the Reception of San Rocco in Heaven by God the Father ; around are allegorical figures representing the various virtues of the patron saint.

The Treasury contains some fine specimens of goldsmith's work of the sixteenth and seventeenth centuries, also some Ecclesiastical Vestments.

At the entrance is an iron coffer used for the transporting of relics to Venice.

On the staircase, the state chair of the Doge. At the top of the stairs are two pictures by Tiepolo—Abraham and the Angels, and Hagar visited by Angels in the Desert.

In the **upper room**, a Processional Cross of 1500, with the symbols of the Evangelists and the figures of S. Rocco and S. Sebastiano on the arms.

A Baldacchino carried in processions.

In the centre case, The Rule of the Confraternity of 1485.

No. 3. An Ivory Pax. 6. A Triptych, French. 14. A Pietà, with S. Rocco and S. Sebastiano, of the seventeenth century.

16. A Paten, with the Nativity in the centre, work of the seventeenth century.

15. A Chalice, which was used by Pius VII.

20. A Reliquary containing a finger of St. John the Baptist.

In a case at the end, a fine Processional Cross, with evangelists on one side and prophets on the other.

In the cases against the wall, a magnificent carpet used on the day of the saint, vestments, funeral palls, staff of S. Rocco covered with silver.

On leaving the Scuola, cross the narrow passage to the door opposite

SAN ROCCO.

The **church of San Rocco**, built in 1490, was entirely modernised in the eighteenth century, and possesses an ugly late Baroque façade, only interesting from the numerous figures of the saint which adorn it.

The **interior** is bare and ugly. Over the first altar to the R. is a plague-picture by Rizzi, representing a late plague-patron, St. Francis of Paola, resuscitating a dead child. On the wall beyond it, *below*, the Impotent Man at the Pool of Bethesda waiting for the troubling of the waters, symbolical of the plague-stricken looking to Christ for succour, a large confused, unpleasant picture; *above*, San Rocco in the wilderness, with the dog bringing him bread from the city; to the R. and L. of this, suppliants imploring the saint for succour; all these by Tintoretto.

In the **choir**, High Altar, a figure of San Rocco, baring his leg to show the plague-spot; to the R. and L., St. Sebastian and the desert Father, St. Jerome. On the walls, R. side, *below*, San Rocco attending the plague-stricken in the Hospital; *above*, San Rocco healing the diseases of animals; L. side, *above*, the capture of San Rocco at Montpellier; *below*, the angel appears to the dying San Rocco in prison. The subjects are confused and difficult to understand. In the chapel, *R. of the choir*, is a remarkable picture of *Christ led to Calvary*, generally ascribed to Titian, but possibly the work of Giorgione. This painting is of great value as one of the few existing examples of the new style introduced by these two men. Art as it had been practised by the Vivarini and the Bellini in Venice was profoundly influenced by the genius of Giorgione and Titian. This head of Christ exhibits the characteristics of the new romantic style, the poetic insight, the imaginative treatment, the picturesque quality. The other pictures in the church are uninteresting. I have brought you here thus early mainly in order to make you feel the importance of these plague-churches and plague-pictures at Venice.

San Rocco may be visited with great advantage at a later stage, *after* you have traced the evolution of Venetian painting at the Academy; you may then read Ruskin's elucidatory comments face to face with the pictures which called them forth. I do not deal with them here as works of art, but rather as elements in the plague-protective arrangements of contemporary Venice.

Group C.

S. SALVATORE. S. GIOVANNI CRISOSTOMO.
S. MARIA DEI MIRACOLI.

S. SALVATORE.

Leave the Piazza San Marco by the opening under the Clock Tower, and go down the narrow street known as the Merceria, until the church of S. Salvatore is reached.

The exterior, in the style of the sixteenth century, is uninteresting.

In the **interior**: To the left of the High Altar, in the Choir, is a picture attributed to Giovanni Bellini. Christ and the disciples are seated in a stately room with fine columns. Christ, youthful and with a benign expression, has a man wearing a turban on the right, and a Venetian official on the left, and beyond are two travellers or countrymen. The detail of the table, the food, etc., is painted with great care; a quail steps daintily in the foreground. As a whole the impression received is that of a conventional composition.

Opposite, to the right of the choir, the Martyrdom of S. Theodore, by Bonifazio; over the **High Altar**, Titian's *Transfiguration*, painted like the *Annunciation*, also in this church, in the artist's old age.

In the **right Transept** is a monument to Queen Catharine Cornaro; she is seen renouncing the crown of Cyprus in favour of the Doge in 1489.

In the **left Transept** is a monument to the Cardinals of the Corner family.

In the **nave** there are several monuments characteristic at once of the Venetian love of ostentatious display, and of the art of the sixteenth and early seventeenth centuries. Begin at the **west end** of the church, to the **R.**, monument of Andrea Dolfino (d. 1602), by Scamozzi, 1552-1616.

Altar, by Campagna, *Madonna and Child*, a heavy and elaborate composition without grace.

Monument of Francesco Venier (d. 1556), by Jacopo

Sansovino, with figures of Hope and Charity. The figure of the Doge is effective, and the style of the monument is dignified when compared with Scamozzi's work.

Near the transept is Titian's *Annunciation*. The Virgin starts up in surprise at the sight of Gabriel attended by a band of gay and radiant child-angels.

On the left of the Nave, beginning at the west end, is an immense monument to the two brothers, Doges Girolamo and Lorenzo Priuli, by Cesare Franco ; the figures are gilt.

The doors of the **organ** casing have paintings of saints by Francesco Vecelli ; the Cantoria is by Sansovino.

SAN GIOVANNI CRISOSTOMO.

Near the Rialto Bridge.

In the **right Aisle**, the central altar-piece is by Giovanni Bellini, painted in 1513, two years before he died. St. Christopher, holding his staff with both hands and carrying the Child, is on the right under an archway. To the left is St. Augustine in full ecclesiastical splendour. Beyond the archway, and raised above the heads of the foregoing figures, is St. Jerome reading. In the distance, a range of mountains is relieved against a sky with the sun low on the horizon. The figures are immobile, one can hardly conceive it possible for them to move. A benign calm rests on the scene ; the saints yield their wills passively to a Power that embraces all desire : and yet there is no contemplation as the scholastics imagined it, in which high intellect, great emotional power, and deep spiritual gifts were absorbed in the presence of the Infinite. Here, it is a genial sentiment, instinctively at one with all things, knowing nothing of the storm and turmoil of life—perhaps a Christian version of Nirvana, a Sabbath in which there is no evening. The figures at the sides of the picture, Saints Agatha and Andrew, are attributed to one of the Vivarini.

Almost equally fine is an exceptionally noble *Sebastiano del Piombo, representing the patron of the church, St. John Chrysostom, and therefore occupying the place of honour on

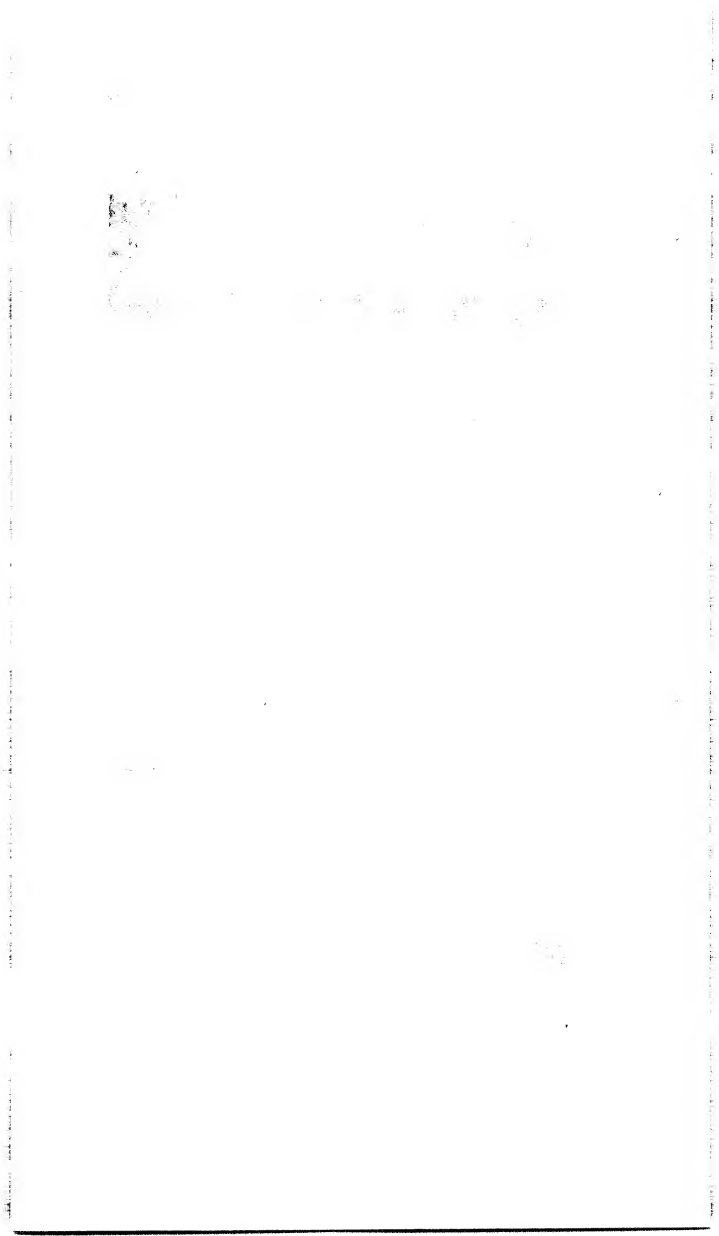


Photograph: Hanfstangl

“DOROTHEA”

A PAINTING BY SEBASTIANO DEL PIOMBO, PAINTED ABOUT 1520
(NOW IN BERLIN)

Compare with the Altarpiece by Sebastiano in S. Giovanni Crisostomo



the High Altar. The great Greek Father—a good instance of the survival of Byzantine hagiology in Venice—is seated in an open portico, reading and transcribing. Close by, his patron, St. John the Baptist, gazes at him with fatherly affection. Behind stand St. Augustine and San Liberale. On the left are three beautiful female saints—Catharine, with her wheel, Lucy, with her lamp, and Mary Magdalene, with her pot of ointment, as if entering suddenly. This is a fine example of the later informal arrangement of the *Santa Conversazione*, and it is also a good specimen of Sebastiano del Piombo's early Giorgionesque manner, before he came under the influence of Michael Angelo. It is thoroughly Venetian in type, and its drawing and colouring recall Giorgione. The luxurious women saints are specially characteristic of Sebastiano, and are obviously laying themselves out, not to be saintly, but to be attractive and charming. Note the contrast between the simple, quiet, unemotional women in Carpaccio's *Presentation*, in the Academy, and these massive young matrons, fit to take their place in gorgeous ceremonial, and to add to that material magnificence so dear to the Venetian.

On the left side of the church, a relief by Tullio Lombardo (1453-1547). The Coronation of Our Lady, a dull and unimaginative work.

SANTA MARIA DEI MIRACOLI.

The building is encased with marble panelling within and without. There are also crosses, medallions, etc., inlaid with marbles of deeper colour. On the exterior the walls are spaced by flat pilasters; these, with the string-courses and the window-jambs, are decorated with delicate carvings of Renaissance type, in which foliage, birds, and human masks are intermingled.

The east end of the church is square, and it is roofed by a dome.

In the **interior** the marble panelling is of warmer colour; the roof is richly coffered and painted by Girolamo da

Treviso. On the pendentives of the dome over the east end are reliefs of the four Evangelists.

A single panel over the entrance by Palma Vecchio, represents the Immaculate Conception. The floor is an elaborate mosaic in marble, less effective than when the work is treated on broader lines.

The **Choir** is reached by a flight of steps; the Pulpit at each side, and the balustrade, are of marble, and the latter is very richly carved.

At the corners of the staircase are small half-length statuettes of St. Francis, St. Chiara, the Angel of the Annunciation, and Mary. To the left is a tabernacle for relics, of commonplace design, executed in rich material. The columns which support the Choir arch have relief of the four seasons, and richly carved vases.

To the R. and L. of the Altar are statuettes of SS. Peter and Anthony the Abbot, by Alessandro Vittoria (1525-1608).

Over the altar is the miracle-working picture of Madonna, by Niccolo da Venezia (fourteenth century). The Sacristy is below the High Altar. In the passage is an unfinished copy of Leonardo's *Last Supper* in relief, by Tullio Lombardi. To the R. of the altar is a small **relief** attributed to Donatello, and to the R. and L. are statues of SS. Francis and Chiara, by Campagna (1552-1623).

In the nave, the two **pillars** near the entrance are marvels of Renaissance carving; on the one to the R. is a relief of Adam and Eve.

Group D.

S. M. FORMOSA. S. GIOVANNI E PAOLO.
S. FRANCESCO DELLA VIGNA.

Santa Maria Formosa, a very old foundation, but with a building of little interest, is visited chiefly for one superb picture, in the first chapel to the right, by *Palma Vecchio*, doubtless the finest thing its master ever painted—a **Santa Barbara erect between four other saints. Owing to her

legendary connection with towers St. Barbara became the patroness of artillery and fortification, and this altar (the first on the right) was that of the guild of Bombardieri, who thus commemorated their chosen lady. The cannon at St. Barbara's feet bear out the allusion. She is represented as a singularly queenly and beautiful woman, with a noble carriage of the head and throat; crowned as princess with a most military crown, and holding in her hand the palm of her martyrdom. Her robe is glorious. Nothing more stately or majestic ever proceeded out of the later school of Venice.

This striking example of a commonplace type may be profitably compared with the fifteenth-century rendering by Pinturicchio in the Borgia Apartments of the Vatican, where the legend of St. Barbara is more fully illustrated and her connection with the Tower explained. The other saints are, R., St. Antony and St. Dominic; L., St. Sebastian and St. John Baptist. In the lunette, a Pietà.

In the next chapel there is an uninteresting altar-piece by *Bartolommeo Vivarini*. To the left, the meeting of Joachim and Anna; to the right, the Birth of the Virgin; in the centre, Mary, as the Mother of Mercy, enveloping those who invoke her protection in the folds of her mantle.

SS. GIOVANNI E PAOLO.

[During St. Dominic's own lifetime the **Dominican Order** which he founded sent out missionaries to all parts of Europe. Already in 1234 the Brothers possessed an oratory in Venice on the very site now occupied by their lordly church, but it was small and unobtrusive. In that year, however, Doge Giacomo Tiepolo, a friend of the order, dreamed that he saw this little preaching-hall of the Dominicans with the ground all round it (now occupied by the church) covered with a celestial growth of roses, while white doves with golden crosses on their heads flitted among them. Remember this dream; it will help to explain a tomb at the floor of the church.) Angels then descended from heaven

with censers, and a voice from above exclaimed, "This is the place that I have chosen for my Preachers." (The official Dominican title is "Order of Preachers.") The Doge told his dream to the Senate, who decided that forty paces of ground should be given to enlarge the oratory; and the Doge himself later increased the gift, on which account he is regarded as the pious founder.

The church was begun in 1234, but not entirely finished and consecrated till 1430. It thus exemplifies several successive stages in the evolution of Venetian Gothic. It is dedicated to **Saints John and Paul**, *not* the Apostles, but the **obscure Roman brothers**, Christian soldiers said to have been martyred under Julian the Apostate. (See Mrs. Jameson.) The original Dominicans in Venice were emigrants from the monastery of St. John and St. Paul at Rome, and they carried their local patrons with them. The true title of the church is thus *Santi Giovanni e Paolo*; but the Venetians have a curious habit of rolling their saints into one, and generally speak of it as **San Zanipolo**.

The dead **bodies of the Doges** lay in state in this church; and most of them, after the date of its erection, were **buried here**. There was no more room by that time in St. Mark's for them.

Bear in mind also that this is a **Dominican church**, and expect to find **Dominican saints and symbols**.

Above all, San Giovanni e Paolo is the church which most commemorates **the heroic resistance of Venice to the Turk**. Most of the great Christian commanders who checked the disastrous progress of the Infidel in the Levant are buried here; and the later Doges came yearly on the 7th of October to a solemn thanksgiving service for the great victory in the Dardanelles which saved Europe. It is likewise the chief church of the powerful Mocenigo, Morosini, Venier, and Vendramin families.]

Santi Giovanni e Paolo may be approached either by gondola, or (better) on foot from the Piazza. If the latter, pass under the gilded Clock Tower and along the Merceria

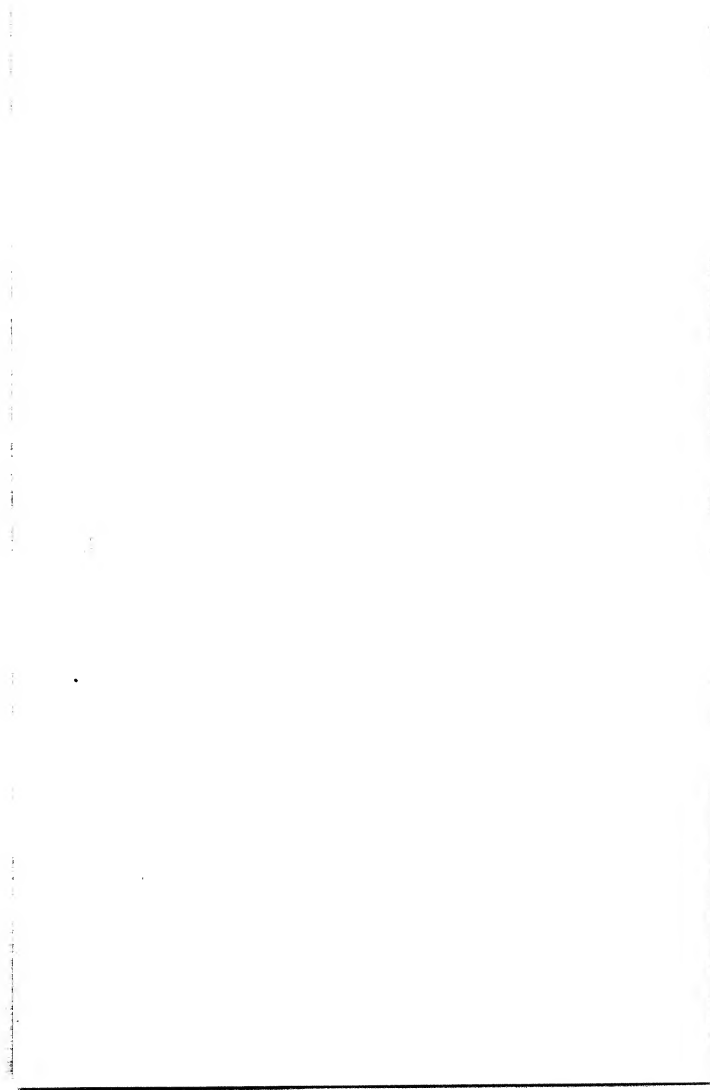


Photograph: Anderson

FROM THE EQUESTRIAN STATUE OF GATTAMELATA
AT PADUA

MADE BY DONATELLO, 1448-1453

Compare with the Colleoni Statue by Verrocchio and Leopardi



as far as the church of *San Giuliano*. Turn here to the R. (Embedded in the wall of the house on your L. just before you reach the church is a small and good fifteenth-century relief of St. George and the Dragon, highly, perhaps too highly, praised by Mr. Ruskin.) Continue on to the back of the church, and proceed by the straight narrow street (Calle di Guerra) as far as the white church of *Santa Maria Formosa*. There, turn to the L., and cross the pretty little Campo obliquely into the Calle Lunga. Do *not* take the last turn to the L. before you reach the first bridge (which the map will show you to be the shortest way to San Giovanni): it is narrow and malodorous. Instead of that, continue along the Calle Lunga until you reach the first canal (Rio di San Severo), which follow, and cross two bridges in a straight line, until you come out at the atrocious baroque façade of the *Ospedaletto*: "diseased figures and swollen fruit," Ruskin well calls its decorations. Here, the vast and lofty brick apse of **San Giovanni e Paolo** looms up picturesquely on the L. before you. This is the most imposing portion of the exterior of the building, striking in virtue of its immense height and the absence of buttresses; and though recently restored, it is still very beautiful. Go round to the back and look at it. Then continue to the L. into the open **Campo di San Giovanni e Paolo**, which contains the magnificent ****equestrian statue of Bartolommeo Colleoni**, and also the fine early Renaissance façade of the **Scuola di San Marco**. As I know I cannot induce you to enter the church till you have examined these, I may as well give way, seat you quietly on the steps of the bridge, and say here what there is to say about them.

Bartolommeo Colleoni was a famous *condottiere*, or soldier of fortune, in the service of Venice. On his death, in 1475, he left the whole of his immense fortune to the Republic, on condition that his statue should be erected in the Piazza San Marco (like Gattamelata's before the Santo at Padua). This being contrary to law, the senate trickily evaded the condition by erecting it in the Campo of the Scuola di San Marco. The statue was first designed by *Andrea Verrocchio*, the

Florentine painter and sculptor, and master of Leonardo da Vinci.

Andrea died before it was completed (after having once broken the model in a quarrel with the signory), and the task of finishing the work was given to the Venetian artist *Alessandro Leopardi* (modeller of the fine bronze flagstaffs on the Piazza), to whom the statue as it stands is mainly due. It was he also who designed the beautiful slender pedestal. With the possible exception of Donatello's *Gattamelata*, in front of the Santo at Padua, this is doubtless the noblest equestrian statue of the Italian Renaissance. Its effect is positively increased by the slimness and evident inadequacy of the graceful pedestal, which makes the rider look as though he were about to walk his horse unconsciously over a yawning precipice. The face and figure form a perfect embodiment of the ideal of an Italian soldier of fortune—erect, stern-featured, able, remorseless, with deep-set eyes and haughty expression. Examine it on all sides. The rich detail lavished on the accessories heightens the effect of the stern simplicity shown in the horse and rider. There is no posturing.

A little to the E. of the statue is a fine well-head, with amorini, of Renaissance workmanship.

Now, sit down again near the bridge over the canal, and look up at the façade of the **Scuola di San Marco**, erected in 1485 by Martino Lombardo, and forming an admirable specimen of the peculiar Venetian style of early Renaissance architecture introduced by the Lombardi. It should be compared with the extremely similar front of San Zaccaria, in order to form a general idea of their principles of decoration. The façade is richly coated with coloured marble, and its sculptured subjects are those suited to its original object, that of the charitable **Fraternity of St. Mark**. It is now used as a public hospital (Ospedale Civile).

Topping the *main lunette* is a figure of the patron, St. Mark, with statues on either side, representing our now familiar friends, the Theological and Cardinal Virtues. Beneath stands the lion of St. Mark, with the Venetian

motto. Over the *main portal*, Charity carrying a child ; in the lunette of the portal, St. Mark enthroned, surrounded by the brethren of the Fraternity. On either side of the portal, lions in feigned perspective. On the ground floor to the R. are perspective reliefs of the miracles of the patron saint, in picture-like loggias ; L., he cures the cobbler Anianus ; R., he baptises at Alexandria ; in both cases, as usual, the pagans are figured as Mohammedan orientals.

The fine early-Renaissance **decorative work**, which strikes the keynote of the Lombardi treatment, should be carefully examined throughout, both with the naked eye and with an opera-glass.

This was one of the greatest among the Venetian *Scuole* ; from it came several fine works at the Academy, relating to St. Mark—the glorious Paris Bordone of the Doge and the Fisherman, the Tintoretto of St. Mark and the Tortured Slave, as well as the Mansuetis in the apse of the suppressed church, and several other pictures duly noted in their own places. These once made it a treasure-house of art, like San Rocco.

I do not advise a visit to the **interior** ; but you may stand on the **bridge** (decorated with ugly grotesque heads of the worst period), in order to get a view of the *side façade* towards the canal.

You may now proceed to the examination of **San Giovanni e Paolo** itself, with which of course the Scuola has nothing more than a topographical connection.

The **West Front**, unfinished, in brick, is heavy and featureless, but has a fine late portal, Gothic in form though Renaissance in treatment. *L. of the door* stands the *sarcophagus of the founder*, Doge Giacomo Tiepolo, and his brother, Doge Lorenzo Tiepolo, bearing a curious long Latin verse inscription, and a shorter one below, which states that "the Lord Giacomo died in 1251 ; the Lord Lorenzo in 1275." At the sides are angels swinging censers ; above, between two ducal caps or berrettas are doves crowned with crosses, both these as in the Doge's dream. *R. of the door* is the Angel of the Annunciation, good semi-classical work

of the seventh century; the Madonna corresponding to it is now missing. Further R., Daniel in the lions' den, of the eighth century, treated still in the simple old Roman fashion. Beneath are the plain sarcophagi of early Doges; note the archaic simplicity of these for comparison with the ornate fiddle-faddle tombs of their successors in the interior.

The architecture of the **south side** (best viewed from below the step of the Campo) is vast and imposing, with its lofty dome, chapels, and transepts, but has little beauty. Those, however, who approach by water should walk along it and through the narrow street at the end, in order to view the splendid **apse** already noticed. The other side of the church is built into the now secularised monastic buildings. Several early sarcophagi and fragments of sculpture (worth inspection) are embedded in the wall of the south side also. (**Admission, 50 cents.**)

The **interior** is unimpressively striking by its colossal size and the vastness of its parts, but has been much disfigured by rococo additions. The lofty nave and aisles, however, are effective by virtue of their dignity and height, though they lack the crowded perspective of numerous rows of columns. The **general plan** is simple—a Nave, single Aisles (with large chapels built out on the S. side), short Transepts, an Apse, and two Apsidal Chapels on each side of it.

R. or South Aisle.

R. of the door, on the *end wall*, the immense tomb of Doge Pietro Mocenigo, by Pietro Lombardo and his sons, Tullio and Antonio. This is another specimen of the sumptuous and costly Renaissance monuments, exquisite in decoration and splendid in finish, but wholly lacking in spiritual feeling. Three figures of captives (representing, I think, the three ages of man) support the sarcophagus of the Doge, which bears an inscription in Latin, "From the spoils of the enemy." (Note in this and later tombs the increasing desire to veil the nature and shape of the sarcophagus by decorative adjuncts.) Above stands Pietro himself, with two pages; by the side are armed allegorical

figures; and over the top is the Doge's patron St. Peter. The relief beneath, which is almost the only piece of Christian symbolism on the monument, represents the Resurrection; it is counteracted below by Hercules with the lion and the Hydra. You will see in many of these later tombs how the recumbent figure of the deceased has risen from the sarcophagus, and now stands erect above it.

On the **south wall** (Right Aisle), relief of Christ enthroned, between two flying angels, forming the tomb of Doge Ranieri Zen (d. 1268). Above it, a fine Renaissance sarcophagus, of the school of Leopardi, highly decorated, marks the tomb of Admiral Girolamo Canal (d. 1535).

First altar, altar-piece by Bissolo, Our Lady enthroned, with *Franciscan* saints, Francis and Bernardino; at the sides, the four Fathers of the Church (Jerome, Augustine, Gregory, Ambrose); behind, St. John the Baptist and St. Peter. An intrusive Franciscan work in this Dominican church; a modern substitution; it replaces a Bellini burnt in 1867; see later.

The next large monument, over the Confessional, is the tomb of Marc' Antonio Bragadino, the heroic defender of Famagosta, in Cyprus, against the Turks (d. 1596). Uninteresting in itself, this big and ugly work commemorates a singular act of treachery; Bragadino, who had surrendered on terms, was tortured and flayed alive by the Turks—as the picture above shows.

The **second altar**, that of *St. Vincent*, has a much-debated altar-piece, variously attributed to Carpaccio, Alvise Vivarini, and others. It seems to me to be by different hands. *Below*, St. Vincent, the patron; *L.*, St. Christopher, wading with the infant Christ; and *R.*, St. Sebastian. *Above*, a Pietà; at its sides, an Annunciation in two sections.

Beyond it, tomb of the Procurator Alvise Michiel (1589).

Pass the gaudy and over-decorated *chapel* beyond this, and stand for a moment opposite the truly **appalling monument** of Doge Bertuccio Valier, his son Silvestro, and his son's wife, Elizabetta Quirini (1708). This is the largest

tomb in the church, and a unique monument of atrocious taste. A huge dingy-yellow curtain is sustained by cupid-like angels, the lineal descendants of the beautiful and simple Pisan angels who draw the curtains on the tomb of Doge Andrea Dandolo in the Baptistery of San Marco. Note hereafter the gradual evolution of these angels—many examples in Venice will help you. The theatrical figures of the two Doges, and of the vulgar, ugly, and overdressed old Dogar-essa, in eighteenth-century costume, are as bad as art can make them. The accessories match in tastelessness the central subject. Flounces and furbelows—virtues, victories, genii, and lions. All bombast and rodomontade.

Beyond these opens the **chapel of St. Dominic**, founder of the order, enriched with six dull reliefs in bronze by Mazza (1670), telling in theatrical style the usual episodes from the life of St. Dominic. The roof is painted by *Tiepolo*.

The **R. Transept** has a fine sixteenth-century stained-glass window, with St. George, St. Theodore, and other military and Franciscan saints, after a design by the Vivarini.

R. wall of Transept, under glass, *Bartolommeo Vivarini, noble figure of St. Augustine, one of the best works of the master. Beyond it, perhaps by Cima, *Coronation of the Virgin*, in an assemblage of saints and angels. Above this, gilt equestrian monument of Nicolo Orsini, general of the Republic in the war against the League of Cambrai (d. 1509), obviously suggested by the Colleoni outside the church. **End wall of Transept, first altar**, *Lorenzo Lotto, *Glory of St. Antoninus*, of Florence, one of the painter's finest works, but unfortunately darkened, and ill seen in its present position. Angels whisper inspiration to the enthroned saint. Beneath him the priests, his deputies, receive petitions and distribute alms to the poor, assembled at the base of the work. Fine silvery colour. (During the reparation of this part of the church this picture is hung in the chapel of the Rosary.)

The *door of exit* under the window is formed by the tomb of General Dionigi Naldo (d. 1510).

Altar to L. of the door, altar-piece by Rocco Marconi, Christ with St. Peter and St. Andrew. (At present in the chapel of the Rosary.) There is a replica of this work in the Academy, where it can be seen to greater advantage.

First Choir chapel (Chapel of the Crucifix), fine recumbent Gothic tomb of Paolo Loredan (1365). This is a knightly image of a sort more common in the north than in Italy; on the simple sarcophagus his name-saint, St. Paul, and two angels.

Second Chapel (of St. Mary Magdalen). On the altar, a late Renaissance statue of the Magdalen, only recognised as such by her pot of ointment; otherwise, a mere voluptuous Venetian courtesan. The framework is better. *L. wall*, monument of Marco Giustiniani, ambassador of the Republic to the Scaligers (d. 1347); a plain sarcophagus, with a Madonna and Child, and an Annunciation, supported by poor grotesque heads. Bear in mind the relative dates of these sarcophagi, and their gradual enrichment, as well as the evolution of accessories.

Enter the **Choir**.

The **High Altar** is an ugly rococo erection of 1619, with Our Lady, angels, and saints, only interesting because the extreme figures to L. and R. below, in Roman military costume, represent the two sainted martyrs, John and Paul (see Introduction), to whom the church is dedicated. These are the only figures of the nominal *patrons* which I have been able to discover in the building. The Dominicans do not seem to have thought much of them.

The tombs in the Choir form an interesting example of the development of Venetian monuments.

Wall on the R., *first tomb*, fine florid Gothic ** monument of Doge Michele Morosini (d. 1382), the most ornate of all the monuments in the pointed style, and one which well marks the increasing sumptuousness of Venetian life, especially when compared with that of Doge Giacomo Tiepolo, outside the church, and Doge Marco Corner, opposite. Below, the Doge himself lies dead, with his head on a pillow, his serene, resolute, Dante-like features exquisitely sculp-

tured, and his face turned neither to the left nor to the right. The seven pedestals below once supported the Seven Virtues (their earliest appearance on a true Venetian tomb). At the side, angels. Behind is a charming *mosaic with the Crucifixion, St. John and Our Lady as usual. The Archangel Michael (the Doge's personal patron saint) and the Virgin recommend the kneeling figure of the prince, in ducal cap and robe, to the mercy of the crucified Saviour. On the extreme R., St. John the Baptist similarly recommends the kneeling Dogaressa. Above is a relief of Christ, and on the finial at the apex the Doge's patron saint, St. Michael, once more, with the conquered dragon. At the sides are niched statues of saints, surmounted by an Annunciation. Study the whole as a characteristic specimen of the ornate late Gothic tombs, which strike the keynote for later monuments.

It is also, perhaps, the most picturesque monument in Venice.

On the opposite wall is the pure Gothic tomb of Doge Marco Corner (d. 1368), with two angels, Madonna and Child, and two saints (Mark and Peter), under beautiful Gothic niches, probably by the Massegne. (The connecting portion between these saints and the recumbent figure has probably been destroyed.) Corner lies with his face turned to the spectator, a simple and effective figure. The saints under the niches have been affected by the same influences as the works of the fourteenth-century Pisan sculptors.

The severe simplicity of this earlier work contrasts with the florid character of Morosini's tomb opposite, and still more with that of Andrea Vendramin. The growing *boastfulness* of the Renaissance can well be traced in this church and its monuments.

L. wall, near the altar, *tomb of Doge Andrea Vendramin (d. 1478), by Alessandro Leopardi. This is a beautiful and costly piece of early Renaissance architecture, with exquisite and delicately chiselled sculpture.

It follows the fifteenth-century Tuscan tradition, and is probably the most refined example of this style in Venice.

In the centre lies the Doge, recumbent on a couch supported by eagles; the face, however, has *only one side* sculptured, that turned towards the spectator. Behind are three figures of pages or attendants; beneath, in niches, the Virtues, dressed now like heathen goddesses, and hardly distinguishable from one another; R. and L. two youthful military figures, splendid soulless specimens of Renaissance workmanship. Are they St. George and St. Theodore, or only pages? I think the latter. Above them, an Annunciation in two compartments. In the lunette under the arch between these, St. Mark recommends the kneeling Doge to Our Lady. The outermost figures of St. Catharine and the Magdalen, below, do not belong to the original composition—they are later and inferior works, substituted for Adam and Eve (by Tullio Lombardo) of great beauty, which were removed as unsuitable for a church; they are now in the Palazzo Vendramin-Calergi. All the details of this beautiful tomb, somewhat unjustly depreciated by Ruskin, should be carefully examined. It shows still better the increase of the pomp of state in the Republic. Note especially the predominance of symbols marking a sense of the naval supremacy of Venice. This tomb should be compared with the monument opposite, the late Renaissance tomb of Doge Leonardo Loredan (d. 1521; but this monument was not erected by his family till 1572). The statue of the Doge is by Campagna; the allegorical figures are uninteresting.

These two tombs show the nature of the changes which went on from the end of the fifteenth and throughout the sixteenth centuries. It is impossible to miss the decline in delicacy and refinement of design, and the increased love of grandiose display. It is the change from the sincere and keenly vitalised art of the early Renaissance to a pompous style well suited to the solemnity and dullness produced under the influence of the Spanish Court.

Beyond the apse: **First Chapel** (of the Trinity); *L. wall*, monument of Andrea Morosini (1347); again a sarcophagus with Madonna and Annunciation.

Second Chapel: *R. wall*, knightly tomb of Giacopo

Cavalli—full armour, face hardly seen through helmet: dog and lion. He was general of Venetian troops in the war against Genoa, known as the war of Chioggia (d. 1394). The work is said in an inscription in Venetian dialect to be by Paolo di Jacobello (one of the Massegne); it has the symbols of the Evangelists and two saints (the two Jameses?), with brackets which once supported Faith, Hope, Charity. This is a noble tomb, still retaining much of its fine colour. *L. wall*, monument of Doge Giovanni Dolfin (1361), no inscription, but known by the arms, three dolphins; a fine sculptured sarcophagus; centre, Christ, with angels opening curtains (note these), and diminutive figures of the Doge and Dogaressa; at the ends, saints (?) male and female (perhaps patrons of the Doge and Dogaressa); in the panels, *L.*, Arrival and Adoration of the Magi; *R.*, Death of the Virgin, all of which are worthy of close attention.

L. Transept.

To the *R.* of the door into the chapel, a modern statue in bronze, of Sebastiano Venier.

The *door* in this Transept gives access to the **Chapel of the Rosary**. This was once the richly adorned chapel of the great Dominican cult—the Rosary. It now contains nothing but the charred and blackened remains of some very base bas-reliefs of the rococo period, much admired for their intricate and useless carving. The chapel was accidentally burnt down on August 16th, 1867; unfortunately, it contained at the moment two of the finest pictures in the church, a Madonna by Bellini, and Titian's famous Death of St. Peter Martyr, which had been placed in it temporarily.

The following pictures have been placed in this chapel during the restoration of the church.

The Apotheosis of S. Antonino of Florence, by *Lorenzo Lotto*.

Christ, with St. Andrew and St. Peter, by *Marconi*.

The Coronation of the Virgin, with many saints, by *Cima da Conegliano*.

The bas-reliefs round the walls are by Alessandro Vittoria, Bonassa, Tagliapietra, Torriti, and others.

Over the **door** which leads to this chapel is the tomb of Doge Antonio Venier, 1400, with numerous figures of saints, in beautiful niches, in the style of the Massegne. L. of the door, tomb of the same Doge's wife Agnese, and of their daughter Orsola (1411); a fine piece of architectural work, with an Annunciation, and a relief of Our Lady and Child between St. Paul and St. John the Evangelist.

L. wall of Transept, poor tomb of Leonardo Prato, knight of Rhodes, with an equestrian figure (1511). Equestrian figures are common here, all suggested by the inimitable Colleoni; feeble imitations.

The **L. Aisle** has in its *first bay* nothing of interest. Beyond the *first door*, stone tomb of Doge Pasquale Malapiero, of fine Florentine earlier Renaissance workmanship; the Doge lies on a sarcophagus supported by griffons, under curtains ridiculously suggestive of a shower-bath; there are no angels; above are a Pietà and figures of Virtues.

Next to it, tomb of Giovanni Battista Bonzio, a senator (d. 1508), in the usual Renaissance style, with a figure of the deceased, and the now inevitable Virtues. Beneath this tomb is an arcade, with statues of two great Dominican saints, St. Thomas Aquinas and St. Peter Martyr. The arcade contains in the arch to the R. the beautiful tomb of Doge Michele Steno (1413), placed low enough to admit of examination; this is only a portion of the original work, transferred here from the demolished church of the Servites: the pleasing Latin inscription is worth reading. The arch to the L. has the Renaissance tomb of Alvise Trevisan, 1528, an only son whom his mourning parents have thus commemorated.

The next monument is the gilt equestrian statue of Pompeo Giustiniani, 1616. Beneath it is the unobtrusive tombstone, containing the epitaph alone, of Doge Giovanni Dandolo (1289). Then comes the admirable *transitional* monument of Doge Tomaso Mocenigo (1423), under a Gothic tabernacle, with the usual recumbent effigy (fine) of the Doge lying dead on a sarcophagus, containing Virtues

in Renaissance niches, together with two armed figures of mock-antique type at the angles. Here angels withdraw the curtains, the evolution of these angels from the Pisan original, and their final disappearance (as in the Valier atrocity) being well studied in this church and at the Frari; above are saints in niches. Observe the intermixture of Gothic and classical forms and mouldings in the tomb before which you are now standing; it is by the Florentine sculptors Piero di Niccolo and Giovanni di Martino, who were among the first introducers of Renaissance art in Venice.

R. of the next altar, monument of Doge Nicolo Marcello, 1474, by Alessandro Leopardi, brought here from the demolished Servite church of Santa Marina. This is another good specimen of the early Renaissance tomb, with four figures of Virtues in the niches, and a relief of the kneeling Doge before Our Lady in the lunette, accompanied by patron saints of Venice. The *altar* close to this has an early copy of Titian's Death of St. Peter Martyr, by Cigoli, presented by King Victor Emmanuel in place of the original, destroyed in the fire. St. Peter Martyr was of course one of the chief lights of the Dominican order. L. of the altar, a boastful and ugly gilt equestrian statue forms the monument of Orazio Baglioni (1617), represented as riding over fallen enemies. The modern marble tomb, L. of this statue, tasteless enough in itself, commemorates the two brothers Bandiera, Italian patriots done to death by Austria in 1844. Over the next *altar*, statue of St. Jerome by Alessandro Vittoria.

The **end wall** of the nave is occupied, in its *first arch*, by the tomb of Doge Giovanni Mocenigo (1485), a work of Tullio and Antonio Lombardi. This is a characteristic middle-Renaissance monument, showing progressive deterioration in taste, though still splendid in workmanship and pure in decoration; it is of a type with which the reader will now be familiar, having on a sarcophagus the recumbent figure of the Doge, who is presented, in the lunette, to the Madonna and Child by his patron saints; at the sides are Virtues, personally indistinguishable, and at the base,

THE CHURCHES

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two reliefs of the Baptism of Christ and of St. Mark baptising at Alexandria, this last in compliment to St. John the Baptist, the Doge's patron. Observe in the former how the three angels on the bank, once adult in form, have now shrunk into meaningless little children.

The entire space between this Mocenigo tomb and the far finer opposite one of Doge Pietro Mocenigo is occupied by a third colossal work, dedicated to the same family and representing the tombs of Doge Luigi Mocenigo (1576) and his Dogaressa, as well as that of Doge Giovanni Bembo, with their recumbent figures and statues of Christ, etc. The reliefs represent their tenure of office (the Doge at prayer, the Doge sitting in council). The whole expanse of this great West Wall is thus given over entirely to the glorification of the powerful and wealthy Mocenigo family.

For convenience of identification on a first visit, I have treated all the tombs in this church in **local order** only, but the visitor who has time for careful study will find it useful to compare them in their **chronological sequence**, and thus to gain a just idea of the rise, development, culmination, decline, and final degradation of the sculptor's art in Venice. Fine criticisms of the most important tombs, and a good sketch of their development, are given by Ruskin.

The great **Dominican monastery** behind the church is now secularised.

SAN FRANCESCO DELLA VIGNA.

San Francesco della Vigna, a large rambling church in the north-eastern quarter, hard of access, and best approached by gondola direct. It is Franciscan, of course, and is said to occupy the precise spot where St. Mark landed on his way from Aquileia, and had his famous dream that his body should finally rest in these islands. Its great gem (to my mind) is its lovely ****Madonna** by Fra Antonio da Negroponte, a little-known Paduan artist, about 1450—perhaps the most strangely neglected among the wonderful pictures of Venice. In calm dignity and graceful charm of

colour this glorious Madonna has few equals; yet nobody visits it. It stands on the R. wall of the *right transept*. The *left transept* gives access to the *Cappella Santa*, whose altar-piece is a *Madonna with Saints Sebastian, Jerome, John Baptist, and Francis, by Giovanni Bellini, much retouched; this is a good work, but not to be named in the same day with the delicious Negroponte. I may add that Francis, Jerome, and John the Baptist are important saints in this church; Franciscan doges and persons named Francesco are much commemorated in it. The *Cappella Giustiniani*, left of the choir, has a good sculptured altar-piece by the Lombardi, with St. Jerome and other appropriate saints, and scenes in relief from the life of St. Jerome, comprehensible after you have seen San Giorgio degli Schiavoni. The second altar in the left aisle is a plague-altar, with statues by Vittoria of St. Roch, St. Sebastian, and St. Antony Abbot. Altogether, for those who have time to examine it, this is one of the most interesting minor churches in Venice. With the hints here given, you will understand most of it.

Group E.

S. ZACCARIA. S. GIORGIO DEGLI SCHIAVONI.
S. GIORGIO DEI GRECI. S. GIOVANNI IN
BRAGORA. CHURCH OF THE PIETA.

SAN ZACCARIA.

[The church of **San Zaccaria** well deserves a visit. It is reached from the Piazza by going as straight as you can go past the Patriarchal Palace, and over two bridges, till you reach a *doorway* with an inscription "Campo San Zaccaria." In the tympanum of this doorway is a fine *relief*, in the style of the Massegne, representing, on the finial, St. Zacharias (?) blessing; beneath, Our Lady and the Child, St. John the Baptist, son of St. Zacharias, and St. Mark the Evangelist. This was the ancient gate of a large and important **Bene-**

dictine nunnery, to which the church belonged. The nunnery was established here from a very early date, and daughters of the noblest Venetian houses were enrolled among its numbers as abbesses and sisters. They had the privilege of presenting the Doge with his ducal cap; almost all the Doges from 837 to 1172 were buried in their church.]

The **existing building** was mainly erected by Martino Lombardi in 1457, but contains fragments of older work. Its façade is a good specimen of early Renaissance architecture, which should be compared with the closely similar example in the Scuola di San Marco. Notice the circular form given to the false gable, and to the blind portion or screen which joins nave and aisles. Over the entrance, outside, is a statue of the patron saint, St. Zacharias (the priest, and father of St. John the Baptist), by Alessandro Vittoria. The **campanile** is Romanesque, thirteenth century.

Enter the church. It has a striking interior. Over the holy water vessel to the R. of the entrance is a statuette of St. John the Baptist, by Alessandro Vittoria.

The nave and aisles contain a large number of tolerable pictures, which space will not permit me to notice in full. The second altar in the *L. aisle* has a magnificent **altar-piece** by Giovanni Bellini in his later period (1505), representing Our Lady and the Child, enthroned under a niche of a sort with which we are now familiar. To the R. stands St. Lucy, with long fair hair, holding a lamp and the palm of her martyrdom—a lovely figure in Bellini's most charming later manner. Beyond her is St. Jerome, as the father of the monastic life, reading in the Vulgate—a fine, virile, aged form, in a splendid red robe. To the L. are St. Catharine of Alexandria and St. Peter. As this is a nuns' church, prominence is rightly given to the graceful and tender female saints. This picture shows Bellini in a transitional stage to the later Renaissance manner; it is, as Vasari justly called it, a modern picture.

The altar just opposite this, in the *R. aisle*, has a gilt sarcophagus, interesting as containing the body of the patron, St. Zacharias, father of St. John the Baptist, as its

inscription relates. You will never thoroughly understand early churches unless you note the importance of such relics.

The door on the R. beyond this gives access to the **Nuns' Choir**, separated here, as often elsewhere, from the main building, so that the nuns might sing unseen, as they still do at Santa Trinità dei Monti at Rome. It is fitted up with good inlaid choir-stalls for the nuns, dating from 1460. On the *R. wall* in this choir is a Madonna, usually attributed to Palma Vecchio, but perhaps by Lorenzo Lotto; it represents Our Lady and the Child enthroned, with a musical angel; on the L. are St. Bernard, St. Gregory the Pope, and St. Paul; on the R. are St. Elizabeth of Hungary, holding her crown, as typical of those in high position who renounce the world for the monastic profession; and, near her, St. Benedict, as founder of the order; the young saint behind I cannot identify. Is he St. Tarasius?

Over the door is a tolerable and locally appropriate Tintoretto of the Birth of St. John the Baptist, with St. Zacharias and St. Elizabeth; this is a good piece of light and colour. The pictures to the R. and L. are by L. Bassano, the Funeral of the Virgin and the Assumption of the Virgin. I do not think they were painted for their present situation. The *altar-piece* is a touching Mater Dolorosa, attributed to Titian, a replica of the one painted for the Emperor Charles V.

The *Nave* and *Aisle* belong to the Renaissance building; the **Apse** is a relic of the older Gothic church, quaintly preserved amid the newer architecture.

The door in the *ambulatory* behind the Choir gives entrance to the **Cappella di San Tarasio**. (Ticket of admission to the Chapel and to the Sacristy, 50 centimes.)

The chapel is a good Gothic building, with a fine vaulted apse.

The **ancona*, or tabernacle, which occupies the place of a High Altar, stands over the sarcophagus containing the body of St. Tarasius. It was the gift of Helena Foscari, and was intended to contain a relic of the Holy Cross. The old florid frame is intact, with its numerous figures of saints, of whom the one to the L. above, nearest to Our Lady, is the **patron**

St. Zacharias—compare with the much later wooden figure on the bracket close by; the one to the R. below, crowned and holding the True Cross, is the Empress Helena, at once the discoverer of the relic and the name-saint of the donor; the other figures are mainly virgin martyrs, Agnes, Catharine, etc., as is usual in nunneries. The pictures were originally by Giovanni (da Allemagna) and Antonio Vivarini. St. Mark in the L. corner, and St. Blaise on the R., are like other works of these masters; the Madonna and the two other figures, St. Martin and St. Elizabeth, wife of St. Zacharias, have been so repainted as to be practically modern. The older figures show the Cologne influence.

In the Sacristy are two other magnificent early altarpieces in their original gilt tabernacle frames, dating from 1444, due to the munificence of noble and wealthy ladies, whose names they bear and who were inmates of this convent.

The *altarpiece on the R. stood over the sarcophagus containing the remains of Saints Nereus and Achilleus and St. Pancras. It was the gift of Agnesina Giustiniani, as its inscription, dated 1443, narrates. Its wood-work represents, below, a Pietà to contain a relic; above, the fainting figure of Our Lady; higher still, the Resurrection. The paintings are again by Giovanni da Murano (da Allemagna) and Antonio Vivarini; though much repainted, they still show the influence of the Cologne school. To the L. are St. Gregory the Pope and another saint (I think, St. Pancras); to the R. St. Nereus and St. Achilleus, whose bodies rested below in the sarcophagus.

The **altarpiece on the L. was the gift of Margherita Donato, and is signed by Giovanni and Antonio da Murano (Vivarini). It represents, above, St. Margaret, the namesake of the donor, and another female saint whom I fail to recognise; below, in the centre, St. Sabina (whose body lies in the sarcophagus beneath, as the inscription testifies), with a face recalling the school of Cologne; L., St. Jerome, with the church, book, and lion; R., St. Icerius, with the instrument of his martyrdom. The garden at the back of

these three last figures is full of the spirit of the Cologne school. The ancient part of all three altar-pieces ought to be carefully studied by any one who wishes to understand the half-German origin of Venetian painting.

All the saints in this chapel are not Oriental, as elsewhere at Venice, but Roman, from the Coelian hill—a noteworthy peculiarity.

Walk round the *ambulatory*. Near the end is the tomb of Alessandro Vittoria, with a bust of himself, by himself.

The adjacent **nunnery** is now used as barracks.

SAN GIORGIO DEGLI SCHIAVONI.

[The **Dalmatians** and **Illyrians** were amongst the earliest subjects of the Venetian Republic; the trade with the opposite coast was always considerable, much of Venice being built of Istrian stone and Dalmatian timber. Indeed, the chief quay itself derived from the name of this **Slavonic** people the title (which it still bears) of Riva degli Schiavoni. In 1452, the Council of Ten permitted certain leading Dalmatian merchants settled at Venice to establish a **lay brotherhood**, called, after the two great patron saints of Dalmatia, the Fraternity of St. George and St. Tryphonius. It was founded for the relief of old and poor Dalmatians, especially sailors, for the burial of the dead, and for the education of the needy children of their race; and these objects are still its care at the present day, for it continues to exist in modern Venice. The Brotherhood built itself a little oratory or chapel near the Priory of St. John of Jerusalem, on the Rio della Pietà; and at the close of the fifteenth century the members rebuilt this hall in the present form, the work being completed, and the marble façade finished, in the year 1501. During the next ten years, Carpaccio was employed to decorate its walls with a series of paintings illustrating the lives of the two patron saints, George and Tryphonius, and also that of St. Jerome, the translator of the Scriptures from Hebrew and Greek into Latin (in the version known as the Vulgate), who, though

not a patron of the Guild, was a Dalmatian, and therefore a countryman of its members. This chapel or meeting-hall of the Brotherhood is commonly known as *San Giorgio degli Schiavoni*, and is best reached by gondola. (If on foot, go towards San Zaccaria; then San Giorgio dei Greci and Sant' Antonino; whence a Fondamenta leads direct to the door.) It should be visited for the sake of these exquisite works of Carpaccio's, which are both beautiful in themselves, and also show one a series like the St. Ursulas of the Academy, still existing in the very building and in the very framework for which they were originally intended.]

The simple middle Renaissance **façade** (by Sansovino) dates from 1551, but has embedded in its front a quaint late fifteenth or early sixteenth-century **relief** of St. George, mounted, piercing the dragon's head. The dragon has one paw on the bust of a previous victim. Behind is a charming figure of the little Princess, fleeing; in the background, the towers and ramparts of a mediæval city. Above this, St. John the Baptist presents the donor to Our Lady and the Child; as he lays his hand on the votary's head, the latter's name was probably Giambattista. To the R., St. Catharine of Alexandria, crowned, with her wheel and her palm of martyrdom: probably patroness of the donor's wife.

The **interior** consists of a pretty little panelled oratory, with good wooden roof. Above the panels are the famous *paintings by Carpaccio, which have made it a shrine for many worshippers not Slavs.

Begin on the **L. wall**. First picture: St. George conquering the Dragon. The youthful saint, with fair hair flying in the wind, and in admirably painted armour, sits on a brown horse of somewhat clumsy build, as was usual with mediæval horses. He tilts with his lance at the dragon, a very terrible and typical monster. The ground hard by is covered with the bleached bones of previous victims. To the R., the little princess, crowned and in a red robe, stands with clasped hands, confident of her champion's

speedy victory. In the background, a seascape with ships, strongly recalling the story of Perseus and Andromeda, from which this is an obvious derivative. To the L. is architecture, intended, after Carpaccio's wont, to represent the rudeness of a pagan city.

Second picture: *St. George leads the conquered and crestfallen dragon—a passing tame beast indeed—into the pagan city. The centre is occupied by the saint and his bridled victim. To the L. are charming figures of the pagan (or Saracen) king, on a white charger, and the princess, also mounted, beside him. Behind these, to the L., Oriental figures (probably derived from studies made by Gentile Bellini at Constantinople), all excellently drawn and coloured. The background is formed by the buildings of the city, crowded with spectators. On the R., more orientals, representing, I think, a second scene, where the king and princess have dismounted from their chargers (notice the exact similarity of the trappings on the two riderless horses to those in the other portion of the picture). Within, the saint is probably preparing his new and sudden converts for baptism.

The small panel beyond these (with the risen Christ and an adoring donor) is not by Carpaccio, and is unimportant.

Altar wall: *the Baptism of the king and princess. The saint stands on the steps of the palace, pouring water over the bare head of the converted king. Behind him, a delicious attendant bears a lovely vase with water for the ceremony. Beyond the king, the princess, with her long golden hair, kneels to await the Sacrament: her tiring-woman is Moorish, and wears a pretty Oriental shawl. The king's turban is tidily laid on the steps. To the L., in order to show that this is a great state ceremony, musicians blow trumpets and bang drums, while Saracens in turbans look on at the triumph of the new religion. Dignified courtiers kneel beside them. All the accessories, such as the parrot, the dog, the architecture, etc., deserve close observation. Note how the careful saint withdraws his rich red robe to save it from wetting; he is still in

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 armour beneath it, because that is part of his symbolical character. Do not pass too quickly over these lovely and pregnant pictures.

The **altar-piece** is a pretty, but insipid, Madonna and Child, by Vincenzo Catena, substituted for one by Carpaccio. Beyond the altar, **end wall**, a single scene from the life of St. Tryphonius, the other patron saint of the fraternity. It represents the one great episode in his legend: St. Tryphonius, as a child, subdues a basilisk, which had ravaged Albania. The child's head and figure are pretty and schoolboyish; the basilisk is not well imagined. To the R. sits the Governor, with features like those of Louis XI., surrounded by courtiers. The rest of the canvas is taken up by wondering spectators, and Carpaccio's usual architecture. Note the beautiful rugs through the windows, and observe that the miracle is treated again as a state ceremony.

On the **R. wall** are two pictures unconnected in subject with the series. The first, the Agony in the Garden (by Carpaccio, but ruined), has the three sleeping saints in the usual attitudes, and above, the praying Saviour.

The subject of the *second picture is much debated; Ruskin describes it as the Calling of Matthew; others regard it as Christ invited to the house of the Pharisee. I am myself inclined to consider it as the Rich Young Man to whom Christ gives the command, "Sell all that thou hast and follow Me." The Saviour, surrounded by the apostles, grasps the hand of a bearded man in a crimson cap and exquisite brocaded robe, who stands at the door of a counting-house. This is a fine picture, but one which requires little description.

The other three panels represent the history of St. Jerome, a compatriot of the members of the fraternity, and translator of the Bible into Latin. In spite of the critics, I cannot bring myself to believe that the first two canvases of this series are by Carpaccio; both in treatment and in technique they seem to me wholly alien to his manner.

In the first picture St. Jerome introduces his tame, obedient, and smiling lion to the monks of his monastery. The saint himself is bland and persuasive; the monks, unused to such monsters, fly in terror; their running, though full of movement, is awkwardly represented. The background rather suggests the neighbourhood of Florence than Venetian architecture.

The second picture represents the Burial of St. Jerome. The wasted body of the aged ascetic is laid on a terrace in the foreground; he died at Bethlehem, and an attempt is given to impress this fact by the introduction of palm trees and of a strange animal tied to the one in the middle distance. A priest reads the burial service; the monks, in blue and white robes, kneel around him.

The third picture, clearly by Carpaccio himself, represents *the saint in his study translating the Scriptures. It should have occupied the previous panel. The contention of Mr. Ruskin and his collaborator that this picture represents St. Jerome in heaven seems to me quite untenable; the subject is one commonly represented, and the treatment here contains many elements wholly inconsistent with this strange hypothesis. The saint is seated to the R., in a charming study, with his authorities open on the table and on the ground around him; he is pausing for the exact Latin equivalent to some difficult Hebrew phrase. A mathematical instrument on the R. suggests his deep astronomical learning. The centre background is occupied by a dainty little niche, with a figure of the risen Christ bearing the Resurrection banner. On the table is placed St. Jerome's abbot's mitre, and close by stands his crozier. To the L. of this, a door gives a glimpse into a second charming chamber. To the extreme L. we see delicious furniture—a charming chair, a reading desk, and rolls of manuscripts laid on a shelf, above which is a brass sconce, and below, a shelf containing antique *bric-à-brac*, very inappropriate in heaven, but showing that Carpaccio envisaged the saint as a learned ecclesiastic with the tastes of a cardinal of his own period. The antique curios include a bronze horse, a little bronze

statuette, and three or four small black-and-yellow Greek vases, of the type erroneously called Etruscan, and found in tombs of the early Etruscan period. All the furniture of this delightful chamber may be closely noted; its ceiling somewhat resembles that of this very oratory.

S. GIORGIO DEI GRECI.

This church, which may be reached in a few minutes from S. Giorgio degli Schiavoni, is arranged for the needs of the Greek ritual. An Iconostasis separates the eastern end of the church from the rest of the building. Behind the Iconostasis, the centre, corresponding generally to the Apse of a Latin church, forms the Holy of Holies; to the left is the Prothesis, to the right the Diakanon.

In the semi-dome, over the Holy Place, there is a mosaic of Christ.

On the upper part of the Iconostasis there are pictures of the Nativity and Baptism; the series is continued on the side walls of the church. On the left, the Descent into Hades, on the right wall the Transfiguration. Below these large pictures there is a series of small scenes.

Over the door of the Diakanon there is a figure of Michael and pictures of the Presentation and the Stoning of Stephen. Over the entrance to the Holy Place, the Descent of the Spirit, the Ascension and Last Supper, the Descent into Hades, and the Triumphal Entry.

Over the door of the Prothesis, the Transfiguration, the Nativity, and the Annunciation. To the right and left of the entry into the Holy Place there are pictures of Christ and Madonna covered with silver.

In front of the Iconostasis there are four elaborate candle standards by Alessandro Vittoria.

The use of pictures in this church is interesting as an illustration of the practice of the Greek faith.

S. GIOVANNI IN BRAGORA.

May be reached by a well-frequented line of streets in a few minutes from the Piazza San Marco; or directly from the Schiavoni.

At the back of the **High Altar** is the Baptism of Christ, by *Cima da Conegliano*, a picture spacious in effect and with fine feeling. Three Venetian maidens hold the garments to the left. Christ stands in a river which flows down a peaceful Italian valley from a range of mountains in the background, to the left is a characteristic Italian hill city.

On the pier to the left of the entrance to the Choir, *Alvise Vivarini* has painted the Risen Christ. On the pier to the right, the Emperor Constantine and the Empress Helena stand with the Cross between them, painted by *Cima da Conegliano*.

In the right aisle, near the Western door, is a picture by *Alvise Vivarini*, of St. Andrew with St. Jerome and St. Martin: not a well-inspired work of the master.

In the right aisle, near the Choir, under a crucifix, is a relief of Madonna and Child; the only charm is the simplicity of feeling in this rather dull and heavy work, which has been spoilt by paint and gilding.

In the left aisle, near the door, is a Baptismal Font of red Verona marble in the form of a capital carved with foliage. A picture by *Bartolommeo Vivarini* of Madonna and Child with SS. John and Andrew is painted on a gold background, the colour is harsh.

Beyond this is a picture of The Last Supper, by *Paris Bordone*.

The church of the **Pietà** on the Riva degli Schiavoni is chiefly visited for its very fine Moretto, behind the High Altar, *Christ in the House of Simon the Pharisee. This noble and graceful picture shows us Moretto as one of the originators of that palatial, lordly, splendid, non-religious mode of treating these festal subjects, which was afterwards carried to so unpleasant an extreme by Paolo Veronese. Like most

of its class it was originally the decoration of a refectory—that of the convent of San Fermo at Monselice.

Group F.

S. GIOVANNI ELEMOSINARIO. S. CASSIANO.
S. MARIA MATER DOMINI.

S. GIOVANNI ELEMOSINARIO.

Leave the steamer at the Riva del Carbon, close to the Rialto; cross the bridge and turn to the left.

The church is dedicated in the name of St. John the Almsgiver, **San Giovanni Elemosinario**—an Alexandrian saint, who was adopted by Venice in the days of her close intercourse with Egyptian Christendom. Its High Altar has a famous picture by Titian, representing the patron, San Giovanni, Patriarch of Alexandria, distributing alms, which a beggar is receiving. It is a fine piece of colouring, with Titian's characteristic mannerism of attitude. The Patriarch is an old man with a white beard, kindly and venerable. But something in the disposition of the figure and of the bishop's robes gives a suggestion of commonplace to an otherwise fine picture.

The chapel to the R. of the High Altar has also a good Pordenone, a plague-picture, St. Roch as chief plague-patron, between St. Sebastian and St. Catharine of Alexandria.

On the wall of the chapel, to the right, is a curious relief of the Nativity.

S. CASSIANO.

A question to any passer-by will enable the visitor to reach San Cassiano in three or four minutes.

First altar to the right, a picture of St. John the Baptist and four other saints ascribed to *Palma Vecchio*. St. Paul is to the right, the three other saints carry large volumes.

On the left wall of the Choir is the Crucifixion, by *Tintoretto*. Here, as in other Venetian pictures of this subject, a man climbs a ladder to fix the writing above the head of Christ.

S. MARIA MATER DOMINI.

This church is quite near to S. Cassiano. It stands close to a small Campo, to which it gives its name.

Note the remains of many fine architectural details and a number of small Byzantine panels.

Within the church, over the second altar to the right, *Catena* has painted the martyrdom of Santa Cristina. She kneels close to a lake, round her neck is a rope, and two of the small angels who wait on her carry the stone to which it is fastened. Santa Cristina is of the simple type such as we see in Carpaccio's Presentation, at the Academy, and in Bellini's altar-piece at S. Zaccaria.

In the northern transept is a picture of the proving of the true Cross by *Tintoretto*. Groups of magnificent figures stand to the right and left, among them a man in a turban, probably intended to stand for one of the Jews who helped to find the relic. In the centre the Cross has been laid on the sick person, and the Empress, wearing her crown and gorgeously attired, watches with a mixture of pain and astonishment while the nails are handed from one attendant to another. The colour is rich, and there is a fine sense of expansive and large existence. In the opposite transept, Last Supper, by *Bonifazio*. Beneath it there is a charming relief in the Byzantine manner—Madonna spreads her hands in prayer. Note the peculiarly delicate and beautiful detail of the setting. To the left of the western door there is a bust of Madonna and Child.

From the church of S.M. Mater Domini it is easy to reach the Museo Civico on foot, or to return to the Rialto Bridge.

Group G.

MADONNA DELL' ORTO. STA. CATERINA.
S. MARIA DEI GESUITI. S. MARCILIANO.

MADONNA DELL' ORTO.

May be reached in a few minutes from the steamboat station at San Geremia. This Church has a Gothic façade in the florid style. On the pinnacle over the Western door St. Christopher stands with the Child on his shoulder (the church is dedicated in the name of S. Christopher Martyr). On the joints of the door, the figures of Mary and Gabriel form an Annunciation. Under the eaves are the twelve Apostles in niches.

In the **Interior**, over the first altar to the right, there is a fine picture by *Cima da Conegliano*. St. John the Baptist with two Apostles and two prophets are grouped under a Renaissance loggia. They are placed in a graceful fashion, and a glow of feeling suffuses the picture. In the background are the walls and towers of a little hill-city. On the wall of the Right Aisle is a large and pretentious monument to Girolamo Cavaccio (died 1681).

In the Left Aisle. The altar-piece of the first Chapel is attributed to *Giovanni Bellini*, and on the right wall of the chapel is a Pietà by *Lorenzo Lotto*.

In the Third Chapel, the Presentation of the Virgin in the Temple, by *Tintoretto*. The centre of this pretentious picture is the charming figure of the Child. The High Priest, the mothers and the onlookers are painted on an immense scale that has at least the appearance of being out of proportion to the setting.

In the Fourth Chapel. Busts of the Contarini family, and on the altar, the Miracle of St. Agnes by *Tintoretto*.

In the **Choir** there are two large pictures by *Tintoretto*; one of them, the Last Judgment (on the right), is of great importance.

The picture is divided into three parts, the heavens above,

earth, and hell beneath. At the highest point the nude figure of Christ, holding the Cross of the Resurrection, is seated on the clouds ; to the spectator's left, Madonna with a lily over her head, to the left St. John Baptist.

Beneath the feet of Christ a woman floats upwards with two infants, as if presenting them. Another pair of figures embrace, and to the right there is a group of martyrs.

At the sides of the picture magnificent angels blow the trumpet, which calls up the dead. In the circle below there are figures of Evangelists and probably Apostles. Here ends the Paradise.

In a lower circle Michael weighs the soul, and to the right is a group of the blessed ready to ascend.

Beneath this there is the rocky and marshy field of earth to the left, and to the right is the torrent which carries the welter of humanity to hell.

In the lower left-hand corner the dead rise. One is helped by an angel who clasps him in his arms ; one grinning skull has the poets' olive crown, and his fingers grow into leaves ; a woman who has risen clothed in the garments of earth draws them off.

The effect of the rank vegetation, of the dank pools, together with the grim skeletons are in striking contrast to the patient effort and dim calm which mark earlier treatment of the Judgment, such as that of Signorelli at Orvieto.

To the right of the picture a rapid torrent rushes down towards hell. Into it fall the bodies of the damned, who are finally gathered by devils into the boat of Charon which glows with flames.

Tintoretto has separated life from its conventions ; the elemental forces which lie below the surface of things are no longer hidden by habit and custom ; existence stands out in its bare reality ; we are oppressed by the crash of doom.

On the left of the Choir, *Tintoretto* has painted the Worship of the Golden Calf.

In the upper part of the picture an ungraceful vision of ungainly angels present the Tables to Moses, who rests upon

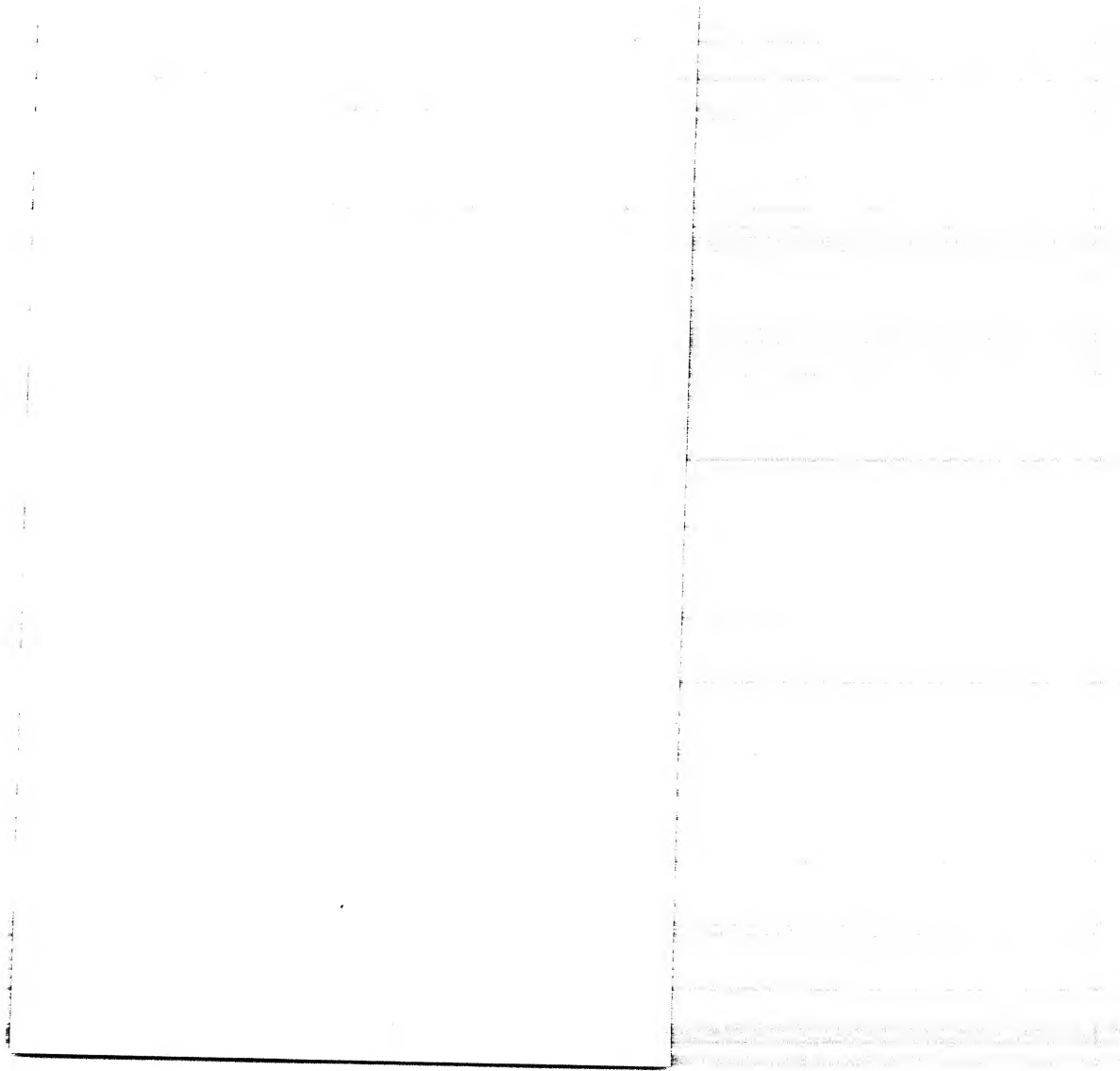


Photograph: Anderson

SINNER GOING DOWN TO HELL.

By MICHAEL ANGELO

Detail from the Last Judgment in the Sistine Chapel
Compare with the picture by Tintoretto at S. Madonna del Orto



the clouds. In the lower part of the picture the people make festival, the calf is borne in procession, precious things lie in heaps on the ground, and a man fills buckets with the Israelitish women's bracelets and chains. Some of these women in gorgeous dresses watch the procession.

In the upper part of the canvas the Divine Will is revealed to man; in the lower part, man celebrates mundane power and splendour. Note the figure of the young Venetian woman in a blue robe, remarkable for her beauty and for the ease and grace with which she bears herself.

SANTA CATERINA.

Within a few minutes' walk from Madonna dell' Orto is the church of Sta. Caterina. (If closed, entrance by the door of the Convitto Nazionale.) On the **High Altar** is a famous picture by *Paolo Veronese* of the Marriage of St. Catherine. Mary, with the Child on her knee, sits on a high throne, behind which rise two Corinthian columns with purple drapery and a palm of martyrdom. Her figure is dull and heavy, her expression unmoved. St. Catherine kneels on the steps, magnificently robed in pale yellow and blue brocade. Her wealth of form, her long golden hair, her crown and rich jewels, add all that can be added to represent a stately, ostentatious existence. Her face expresses the satiety which awaits such a life. The marriage is celebrated by angels who make music on the mandoline, and in the foreground two fine figures sing from a music-book. From the clouds a bevy of cherubs descend with a crown.

Nothing could more exactly express the Venetian pride of life than the whole atmosphere of this picture.

SANTA MARIA DEI GESUITI, OR, I. GESUITI.

This church is not more than three or four minutes' walk from Sta. Caterina.

Nothing that spacious design and the use of rich material

can do has been spared to make the building imposing. Over the first altar to the left, in the nave, is the Martyrdom of St. Lawrence, by *Titian*. In spite of the darkening of this picture, it enforces a deep impression of irresistible power. St. Lawrence lies on an iron cage, with fire below. The only points of high light come from a basket of burning fuel and from a break in the clouds, through which light from heaven falls on the saint.

In the left transept is the Assumption of Mary, by *Tintoretto*. The picture is best seen from the opposite side of the church.

SAN MARCILIANO.

This church is in the same district as Santa Caterina and I. Gesuiti.

Over the first altar to the left is a picture by *Titian*, Tobias and the Angel. Compare it with the same subject treated by Cima da Conegliano in Sala XVII at the Academy. The difference is that which marks the change from the traditional Venetian style of the fifteenth century (i.e. the schools of the Vivarini and Bellini) to the new style of Giorgione as it was elaborated by Titian. Note the rapid stride of the Archangel Raphael, his eager gesture, the sense of power. He is more like a young Roman soldier than an angel. Tobias is a heavy, stupid-looking peasant boy, equally removed from the pretty child of Cima, in the Academy, and the gaily tripping youth in the picture by the school of Verocchio, in the Academy at Florence.

Over the second altar to the R. *Tintoretto* painted the Assumption of S. Marciliano. The saint's mitre and staff are carried by small angels, and above is a vision of the Holy Spirit. Beneath sit St. Peter and another saint with books.

Group H.

THE PALLADIAN CHURCHES.

[**Andrea Palladio**, of Vicenza (1518–1580), was the last of the great Renaissance architects of Venice. His *palaces* are chiefly seen in his native town; his *churches* in Venice. He aimed at classical simplicity, and attained a chilly, cheerless formality. He was practically the father of the seventeenth and eighteenth centuries and of the “classical” mania. Pall Mall derives from him. His churches here may be well compared and contrasted with the earlier and more decorative buildings of the Lombardi, of which we have seen fine examples at the Scuola di San Marco and San Zaccaria. They have a certain spacious stateliness of their own, though they foreshadow the decadence. The worst fault of Palladio’s churches lies in the fact that he tried to apply the forms of the Greek or Roman temple—which was a single simple flat-roofed building, all of one height—to the traditional requirements of the Christian church, which is a complex building with high nave and lower aisles, usually intercepted by transepts. The endeavour to reconcile these conflicting types strikes the keynote of Palladio’s church architecture.]

(a) SAN GIORGIO MAGGIORE.

On an island at the eastern extremity of Venice a **Benedictine monastery** in honour of **St. George the Martyr** existed from a very early period. In 1110, Doge Ordelafo Falier brought to it the body of *St. Stephen the Protomartyr* (but he has other bodies elsewhere): on which account subsequent Doges paid a yearly visit here on St. Stephen’s day. The great *church* of this monastery was demolished in the sixteenth century, in order that Palladio might rebuild it (1560) in its existing form. The vast monastic buildings around, though still inhabited in part by a few Benedictine monks, are mostly given over to artillery barracks and other

Government offices. The whole island was originally covered by these monastic buildings, the greatest in Venice.

San Giorgio is best visited by gondola, though a steamer starts from the Riva every hour.

The Church and its Campanile are familiar objects to every visitor. They stand out as a most picturesque mass, as they are seen from many points on the Riva degli Schiavoni, and from the entrance to the Grand Canal.

The Exterior has little to recommend it.

The marble-coated façade (Scamozzi, 1575) well shows the attempt to combine nave and aisle with the classical form, the problem being here solved by means of a sort of double pediment harshly interrupted. The chief figures on the façade are appropriately those of St. George, R., and St. Stephen, L.

The spacious **Interior** is interesting. It has at least the merit of purity, being all in one style, as Palladio left it, unencumbered by later rococo additions.

Over the *door* is a feeble portrait of the exiled Pope Pius VII., who was elected in this church by a conclave of fugitive cardinals in 1800, during the troubles which followed the French Revolution.

There are five pictures by *Tintoretto* in this Church ; none of them, however, are of his best.

Over the third altar, R. aisle, is the Martyrdom of SS. Cosmo and Damiano. This curious and confused composition, a hasty painting, seems to combine the various elements of their long torture in one scene, together, perhaps, with the martyrdom of St. Sebastian.

R. Transept. Altar of St. Benedict ; Tintoretto, Coronation of the Virgin, in the presence of St. Benedict in his black robes, to the L., with the book of his rule and his Abbot's crozier ; a Benedictine martyr, wounded in the head, and bearing the palm of his martyrdom, whom I do not identify ; Pope Gregory the Great, with the dove whispering at his ear ; and a Benedictine bishop ; below are a group of Benedictine fathers, donors of the picture.

In the *Presbytery* is the High Altar, with the figure of the Eternal Father (by Campagna) wearing a triangular halo (for the Blessed Trinity), and supported on a globe by the symbolic Evangelists. On the R. wall, the *Last Supper, by Tintoretto, one of his gloomiest pictures, chiefly relieved by the fine luminous head of the Saviour, and by the group of angels in weird celestial light grouped around the cresset; the domestic details to the R., with the fine effect of light on the face of the realistic serving-woman, are characteristic of Tintoretto's manner. The result produced by the use of these aureoles emitting light does not justify the departure from usual custom.

Opposite on the L. wall, *Gathering of the Manna (also by Tintoretto), always held to be typical of the Last Supper and of the Sacrifice of the Mass; this is a fine piece of spacious and airy landscape, with very varied groups in Tintoretto's naturalistic manner.

The *monks' choir*, behind the High Altar, has carved wooden seats, with an entire series of the usual scenes from the life of St. Benedict, by a fine wood-carver of the Flemish Renaissance school (1598)—note the dolphins, typical of the naval position of Venice; also, the Twelve Apostles, bearing each the instrument of his martyrdom.

Chapel beside the L. transept: the Resurrection, by Tintoretto, with the family of Doge Vincenzo Morosini as spectators of the mystery. Black and gold colouring. Above the door to the L., the Doge's monument.

L. Transept: altar of St. Stephen, who is here, of course, the leading saint; the altar-piece, by Tintoretto, represents his martyrdom, noticeable for the fine luminosity of the dying saint's head and face. Below, his remains, in a sarcophagus.

L. aisle: first altar, of the name-saint, St. George, bad altar-piece of his victory over the dragon. Second altar, colossal rococo statue of Our Lady and the Child, and fly-away angels, by Campagna. Third altar, of St. Lucy, altar-piece (by L. Bassano) of the saint dragged to martyrdom by ropes and bullocks, which are miraculously unable to move her; the painter, in order to mark his sense of the

marvel, has employed a team of half a dozen at least for the purpose—a weak expedient.

At the end of the aisle, monument of Doge Marcantonio Memmo.

The *campanile* should be ascended for the sake of its beautiful *view over the lagoons and islands, perhaps the best to be obtained in Venice. (Easy mounting; inclined plane; quite clean.) One sees well from this point the position of the Lido and of the lagoon; while the various mud-banks, channels, and islets are spread out like a map before you. It also affords a good bird's-eye view of the courtyard of the ancient monastery.

The great Paolo Veronese of the Marriage at Cana, now in the Louvre, came from the Refectory of this wealthy monastery.

(b) THE REDENTORE.

In 1576, Venice was visited by a severe epidemic of plague, which carried off 50,000 persons in the city and lagoons. As a votive offering for preservation from this calamity the Republic determined to erect a church to the Redeemer. The edifice was built in 1577 by Palladio. It may be conveniently combined in one excursion with San Giorgio Maggiore. On the way to it, as you skirt the quay of the **Giudecca**, you pass the front of the secularised church and convent of the Zitelle.

The Redentore is a *Franciscan* church.

The *façade* illustrates, still more strikingly than San Giorgio, the futile attempt to combine classical architecture with Christian necessities. Both churches, however, it must be admitted, form fine simple objects in distant views.

The *interior* is even chillier and balder than San Giorgio, with ugly loopholes to admit the light. It contains but few objects of interest in its cold blank desert of eighteenth-century whitewash.

R. aisle: first altar, poor Nativity, by Francesco Bassano; third altar, Christ bound to the column, by Tintoretto.

The High Altar, under the dome, has good late marble

reliefs—in front, the Way to Calvary; at the back, the Descent from the Cross, by Mazza da Bologna; the figures of the two men prising open the sarcophagus in the last are characteristic of the late desire to show power of representing violent movement. On the Altar itself, a Crucifixion, with St. Mark and St. Francis, patrons of the city and the order, by Campagna.

In the *Sacristy*, behind the High Altar, are three beautiful ***Madonnas**, of the school of Bellini, the particular attribution of which has been much debated.

The Franciscan who shows the pictures will probably describe them as the work of Giovanni Bellini; this is not now generally accepted. The loveliest and earliest is enclosed behind shutters, in an early frame; it represents **Our Lady, in red, with the sleeping Child on a pillow upon her knees, attended by two exquisite little musical angels. On the parapet are the symbolical fruits so often represented in this subject; above the green curtain appears the red-beaked goldfinch, connected by a well-known legend with the Crucifixion. This lovely work is now generally assigned to Alvise Vivarini. The painter's imagination has been touched by some vision of simplicity mingled with solemnity, the perfection of unconscious seriousness; and in turn we are moved by the guileless charm of the little musicians.

The *second picture is later in date, and is now usually attributed to Bissolo; it has Our Lady and the Child, between St. Mark and St. Francis (city and order).

The *third, also a very beautiful picture, has Our Lady and the Child between the youthful St. John and St. Catharine. It is doubtfully assigned to Pasqualino.

These three exquisite pictures form the real reason for a visit to this otherwise bare and uninteresting church.

The altars in the L. aisle have only one picture of any interest, a weak Ascension, by Tintoretto, on the altar next the door.

The picturesque *canals* of the **Giudecca**, at the rear, are

worth exploring in a gondola. They are crowded with fishing-craft and live-fish baskets. It may be worth while to add in passing that the word Giudecca has nothing to do with Jews, and that the Ghetto was never situated here—in spite of the inveterate error of English tourists. The island was and is, the fishing suburb of Venice.

Group I.

S. GIOBBE. S. ALVISE.

SAN GIOBBE.

[As a general rule, holy persons who died before the Christian period are *not* invoked by the Church as saints. But on the Adriatic coast of Italy, so exposed to plague an exception was early made in favour of **the Patriarch Job**, the grievous sufferer from boils and blains, plagued by Satan “from the sole of his foot unto his crown”; it was thought that he must feel a personal sympathy for the plague-stricken, so churches were dedicated to him and pictures painted for him throughout the whole of this ravaged region. No doubt the intercourse with the East itself, where the feeling for Old Testament saints was always stronger, contributed to this somewhat irregular practice, an excuse for which was found in the text, “Go to My servant Job, and offer up for yourselves a burnt offering; and My servant Job will pray for you: for him will I accept.” But the truth seems to be that the plague-stricken in their despair were ready to take any chance of relief that seemed to offer. (Jeremiah and other Old Testament personages also form similar exceptions.)

• In the poor and squalid district which lies to the north-west of Venice, the **Franciscans**, the Salvation Army of their day, built **a church to St. Job**, near the crowded and insanitary Jewish Ghetto. The adjacent parish, also Franciscan, is that of Sant’ Alvisè—i.e. St. Louis of Toulouse, the Prince who gave up the inheritance of

crown for the coarse brown robe of a begging friar. A knowledge of these facts is necessary to a proper comprehension of San Giobbe, and of the works of art elsewhere removed from it. The existing somewhat uninteresting church, in the early Renaissance style, dates from 1462, and was designed by Pietro Lombardo. Though it lies remote, and contains few objects of interest, I strongly advise a visit to it, and to the neighbouring church of Sant' Alvise, before the visitor begins his studies at the Academy.]

San Giobbe may be reached (1) direct by gondola; (2) on foot, by the Merceria; thence, turning R. at Goldoni's statue, along the new main thoroughfare known as the Corso, to the Cannaregio; (3) by steamer (10 c.) to San Geremia Station. All three routes unite at San Geremia, whence one may walk on either side of the Cannaregio or Canal di Mestre (R. side preferable). The great palace opposite, next to the church of San Geremia, is the *Palazzo Labia*, seventeenth century, imposing by mere mass. The first bridge over the canal is decorated (or the opposite) with grotesque heads of the worst baroque period, justly stigmatised by Ruskin for their unspeakable foulness and vileness of expression. Beyond it, on the L., the first building is the uninteresting *Palazzo Manfrin* (feeble picture gallery); while on the R. towers the *Ghetto Vecchio*, looking from this point like a single building, but really a angled mass of tenements. Go as far as the bridge with three arches, across the Cannaregio, and then turn to the L. A minute's walk brings you thence into the little Campo of San Giobbe, in front of the church and the desolate former Franciscan monastery. The lonely small yard, with its well and arcade, is strangely picturesque in its downfall. The best point about the **church** is its *doorway*, a fine piece of early Renaissance work, in the style of the Lombardi. On the pilasters are admirable winding convolvulus plants, with exquisite birds; the capitals are semi-classical, acanthus leaves and ox-skulls. In the lunette is a striking Franciscan relief, inferior in workmanship to

the decorative detail, but full of inner meaning ; it represents Sinai, as a mount of light, upon which rays of mercy descend from heaven ; to the L., St. Francis kneels in prayer ; to the R., St. Job ; thus mingling the Jewish and Christian dispensations, and pointing out that plague and misery on the one hand, and salvation on the other, come to Jew and Christian alike. The close proximity of the crowded and insanitary Ghetto of course gives point to this impressive and speaking symbol. On the summit of the arch and on the entablature are placed excellent statuettes (probably by Pietro Lombardo) of three great Franciscan saints, all more or less connected with the ministry to the plague-stricken—St. Antony of Padua, the patron of suffering children ; St. Bernardino of Siena, with his symbol, the I.H.S. ; and St. Louis of Toulouse (Sant' Alvise) in canonicals as Bishop, to represent the adjacent parish, also Franciscan. The whole work is thus very appropriate to a Franciscan mission-church, in a poor and densely-packed district, inhabited alike by Jews and Christians.

The **interior** has relatively few plague-objects, though one or two may be detected by the reader for himself on the strength of the information already supplied him. I will not here repeat it. There is also much good plastic work of the school of the Lombardi. Near the door, statuette of St. Antony of Padua, carrying the infant Christ. *Left aisle* first chapel, by Pietro Grimani (circa 1550), fine stone carving. Second chapel, of Florentine architecture and sculpture (probably by Rossellino), fine marble altar ; on the ceiling the Four Evangelists, glazed terra-cotta, by Luca della Robbia : an intrusive bit of Florence at Venice. In the *choir* exquisite *reliefs and *decorative friezes by Pietro Lombardo, erected at the expense of Doge Cristoforo Moro (the donor of the existing building) in 1462. Below is his tomb bearing his device, the mulberry (*moro*), also by the Lombardi. In the *Sacristy* is a portrait of Doge Moro, copied after Bellini, as well as a good picture by Previtali, Madonna and Child, with St. John Baptist and St. Catharine—marriage of St. Catharine (duplicate in the National Galler

in London). Also a terra-cotta bust of St. Bernardino of Siena, the great Franciscan preacher.

But the main reason why I have brought you thus early to this small church is this—its chief altar-piece was formerly a famous picture by Giovanni Bellini, which you will see hereafter at the Academy—a plague-picture devoted to St. Job and his Franciscan fellow-saints—the meaning of which will only become apparent to you *after* you have seen this church with its expressive and allusive doorway. Go round the building, then, with these two main ideas in your head—first, that it is a *plague-church*, dedicated to St. Job; and second, that it is a *Franciscan* church, full of memorials of the Franciscan missionary saints, who likewise ministered to the poor and suffering.

Sant' Alvise, close by, may conveniently be visited at the same time. It was built by Antonia, daughter of Doge Antonio Venier, in 1388, in obedience to a vision in which the good Franciscan bishop, St. Louis of Toulouse, appeared to her miraculously. It was a *nuns' church* and has therefore a nuns' singing gallery, screened by fine ironwork. Among its pictures is one, uninteresting, by the Heirs of Paolo Veronese, representing St. Louis at the feet of Pope Boniface VIII. The building is chiefly famous, however, for eight small panels, absurdly overpraised by Ruskin, and attributed by him to Carpaccio as a boy of eight or ten. They are obviously the work of a poor imitator of the master's manner. The subjects are scenes from the Old Testament history.

S. PIETRO DI CASTELLO.

A visit may be made on some spare afternoon to **San Pietro di Castello** (formerly St. Sergius and St. Bacchus) the original **cathedral** of Venice. Ecclesiastically the town depended from the beginning upon the Patriarchate of Grado (representative of the old Patriarchate of Aquileia), but this church was the cathedral of the local Bishop of Castello, first instituted in 1091. In 1451 the seat of the

Patriarchate was removed from Grado to this place. San Pietro, which stands on a separate island, may be reached on foot by going along the Riva and then following the broad, dry canal which runs northward past the Public Gardens; the last bridge on the L. leads you down a narrow dirty street till you can see the campanile and church before you. The approach by land is so squalid, however, that I recommend you to go rather in a gondola.

The *campo* in front of the church is spacious and imposing. The *campanile* (a handsome building of 1474), unlike almost all others in Venice, is coated with white marble from top to bottom, and, in its long straight lines and fine proportions, is extremely stately. It retains the general tone of the Romanesque campanili.

The *façade* of the church presents a good average specimen of a Palladian design, 1596. The large building to the R. of the church, now a barrack, is the ancient patriarchal palace. The interior of the old cathedral contains little of interest except a handsome marble patriarchal chair, said to have been brought from Antioch. It is covered with ancient Arabic inscriptions from the Koran, in the old Cufic character. The third altar has a tolerable altar-piece by Marco Basaiti, representing the patron, St. Peter, enthroned. Under the High Altar lies the body of San Lorenzo Giustiniani, the first Patriarch of Venice. Behind it, in a niche, is a contemporary statue of the saint, from which the features in later pictures appear to have been taken.

This out-of-the-way church thus deserves a visit on account of its connection with the episcopate and patriarchate of Venice, the seat of which was only removed to St. Mark's in 1807, by Eugene Beauharnais, when Viceroy of Italy.

THE ACADEMY

[T]HE Venetians alone among Italians stood apart from the Latin west. Alone among societies with a great destiny the State of Venice had no basis in landed property. There was no body of Ghibelline nobles supporting the Emperor; there was no Guelph party acting with or supporting the Pope; for although the Venetians were good Catholics, their attitude to the Papacy was detached.

This aloofness from Empire, Papacy, and party politics was coincident with a deep reverence for the power and splendour of the state, comparable to that of her citizens for the majesty of Rome.

Like the Romans, the Venetians in the Middle Ages appear to have regarded the practice of the fine arts with indifference; they desired to emphasise the beauty of their city by architectural magnificence; they thought it proper to recognise the religion of the state by adding the lustre of mosaic and sculpture to its ceremonial; but it was sufficient to employ foreigners from Constantinople or Verona, or wherever else it might be, to do the work. There was, therefore, no native school of Venetian painting or sculpture to compare with those of Siena and Florence in the fourteenth century.

It is true that S. Marco was at that time one of the most beautiful churches in Western Europe; no mediæval scheme of mosaics could compare with the twelfth and thirteenth centuries work in Venice; nowhere south of the Alps had the imagination of the sculptor formed such beautiful things, but so far as we know the character of everything depended upon the genius of men who were not Venetians. The ascetic and transcendental quality in mediæval art was repugnant

to a trading and pleasure-loving community whose habit was positive rather than speculative. Practical, not æsthetic, virtues found favour in Venice.

It was not till nearly half-way through the fifteenth century that the first school of native painting appeared in the family of the Vivarini in Murano. Antonio, the first painter, has work dated from 1440. For some years he was in partnership with a German known in Venice as Giovanni d'Allemagna. Examples of their joint work will be found in the Academy, No. 625 (a large picture, Madonna and Child, with the Four Doctors), and in an altar-piece in the chapel of St. Tarasio at S. Zaccaria. Later in life Antonio worked with his brother Bartolommeo, and each of them also did much independent work. Antonio is supposed to have lived between 1415 and 1470—Bartolommeo between 1420 and 1499. They were succeeded by Alvise, the son of Antonio, who lived between 1444 and 1502-1503; he was the last painter of his family.

The school as a whole did not reflect the most permanent tendencies in Venetian art. It is ecclesiastical and ascetic in temper; its habit is stiff, even severe, yet the emotional life is keen; deeper feeling is reached than is usual among the officially devout Venetians, and sometimes there is a charmingly naïve expression, as in the altar-piece, No. 607 in the Academy, by Alvise Vivarini. In the last years of the fifteenth century the art of Alvise was modified by the new feeling that appeared everywhere in Italy at this time.

The rivals of the Vivarini were the two brothers Gentile and Giovanni Bellini.

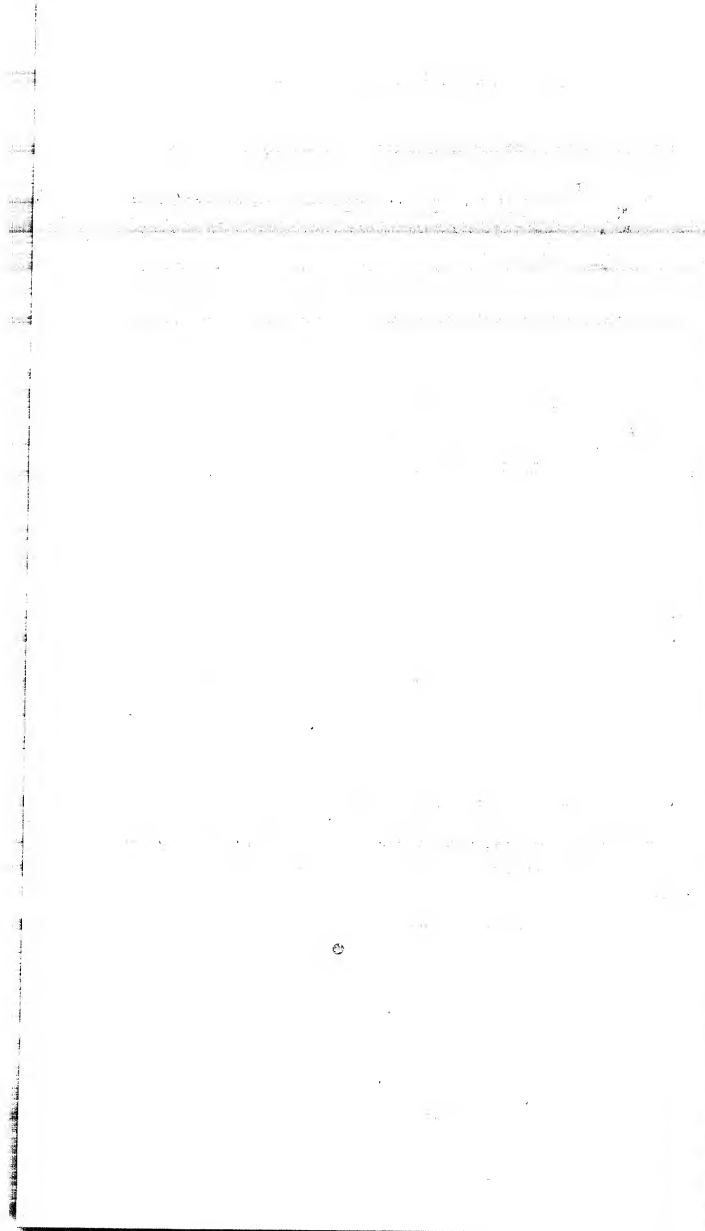
In the early part of the fifteenth century the Umbrian painter Gentile da Fabriano and Vittore Pisano of Verona were brought to Venice to paint in the Ducal Palace. Jacopo Bellini, a Venetian, became the assistant of Gentile da Fabriano, and is supposed to have worked with him till Gentile died in 1427. When the two sons of Jacopo, Gentile and Giovanni, were old enough, they were sent to Padua to learn the trade of painting.

They had for their fellow-apprentice, Mantegna, and as a



Photograph: Mansell

PORTRAIT OF LOREDANO
(DOGE 1501-1521) BY GIOVANNI BELLINI. NOW IN THE NATIONAL
GALLERY, LONDON
Compare with Titian's portrait of Pope Paul III





Photograph: Anderson

PORTRAIT OF POPE PAUL III

PAINTED IN 1543 BY TITIAN. NOW AT NAPLES

Compare with the portrait of the Doge Loredano and note the development of Venetian portraiture within the first half of the sixteenth century

dominant personality, the Florentine Donatello, who was working in Padua. Classical influence was strong, and it was not until the Bellini returned home that their style was developed in accordance with the Venetian love of life in its sensuous aspect.

The change in Giovanni's work is supposed to become marked about the year 1460, when he gave up the search for form, and the tense habit of the Paduan school. A picture in the Correr Museum, doubtfully attributed to Giovanni Bellini, shows the style of the Paduan period.

The atmosphere in Venice was very different to that of Padua. The Venetian State was religious in the interests of good citizenship, while the individual was mundane. Political habit, however, caused the State to fear excess of saintliness, the common sense of the people kept luxury within bounds.

This combination is reflected in the balanced richness of Giovanni's great altar-pieces, in which serene emotion takes the place of devoutness, and ecstasy of soul is replaced by ceremonial movement and measured gesture. The fiery joys of youth have no part in the picture from S. Giobbe (now No. 38 in the Academy); the passion of the scholar, the contemplative habit of the sage has never moved the priestly figures at the Frari. Giovanni's Madonnas feel no mystic devotion, what is revealed to them is the magnificence of the Kingdom of Heaven upon earth, not the passion by which it is to be won. Giovanni painted the poetry of the judicious middle way—of contented well-being, and he painted it with a superb command of method.

The later years of the fifteenth and the early years of the sixteenth century witnessed an extraordinary change in Italy. In Florence it was manifest in the work of Leonardo da Vinci; compare, for instance, his Last Supper, painted at Milan, and finished in 1498, with the Last Supper of Ghirlandajo, in the refectory at Ogni Santi, in Florence. The change is equally remarkable if we compare the Pietà of Michael Angelo (1498), in St. Peter's at Rome, with Madonna and Christ, by Mino da Fiesole, in the Bargello at Florence.

This new development had a twofold source; it was partly technical and partly due to a new attitude of mind. The use of oil-paint, which had been introduced at Venice by Antonella da Messina about the year 1472, had become common, while closer and more accurate habits of observation taught artists to see things in their true relationships; they found out that everything is surrounded by an atmosphere, that there is an aerial as well as a linear perspective, and that things are defined in light and shade rather than in line.

The new attitude of mind led to even greater changes than these developments of method.

In Venice, owing to the detachment of the State, the genius of the people followed its natural bent more freely than in other parts of Italy, where the influence of the Papacy and of Spain was used unrelentingly in favour of the Catholic reaction. Thus there is a freshness and a spontaneity in Venetian art throughout the sixteenth century which is found in other parts of Italy only in the early years of the period and in individual cases.

In the hands of Giorgione and Titian the art of Venice became Romantic. The formal, strictly balanced, and dignified work of Giovanni Bellini, serene in temper and rich in colour, passed into the romantic pastoral of Giorgione's "*Concert Champêtre*" (at the Louvre). Instead of the magnificent altar-piece of S. Giobbe, in which Madonna is raised on a high throne with a court of saints at her feet, Titian paints a "*Santa Conversazione*," in which a well-bred family takes its pleasure in lovely woodland. The gracious backgrounds of the fifteenth century become the glorious mountain ranges of Titian and the inspired landscape of Tintoretto, as he painted it in the Scuola di S. Rocco. How fine was the portraiture of Bellini we can see in his painting of the Doge Loredano, where the bourgeois type reaches its most complete ideal. We shall be able to comprehend in some sort the nature of the change if we compare with this Titian's terrific analysis of Paul III at Naples. Again, if we compare the allegories of Giovanni Bellini with the "*Bacchus*"

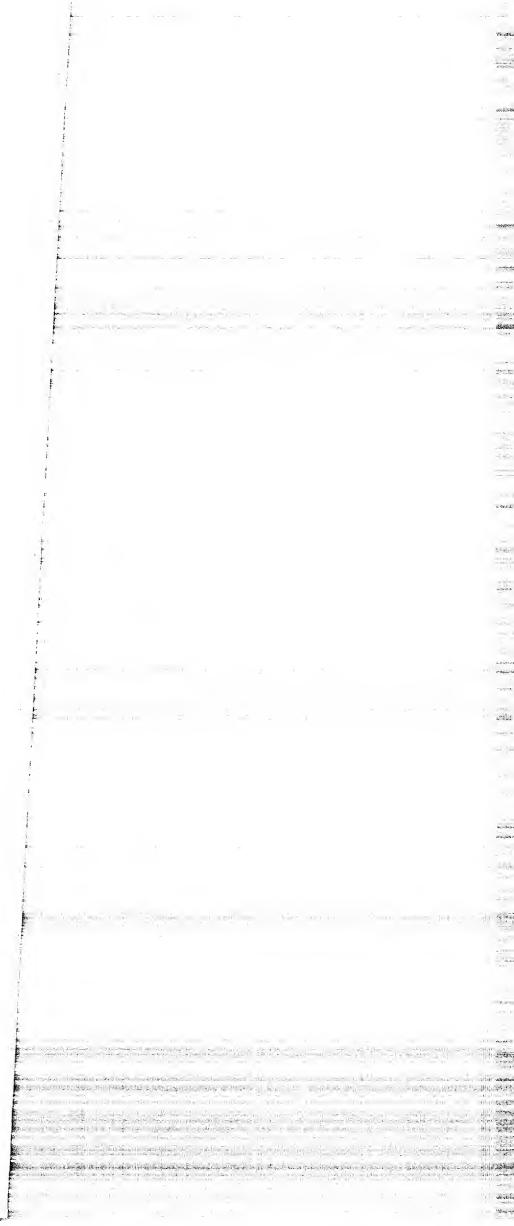
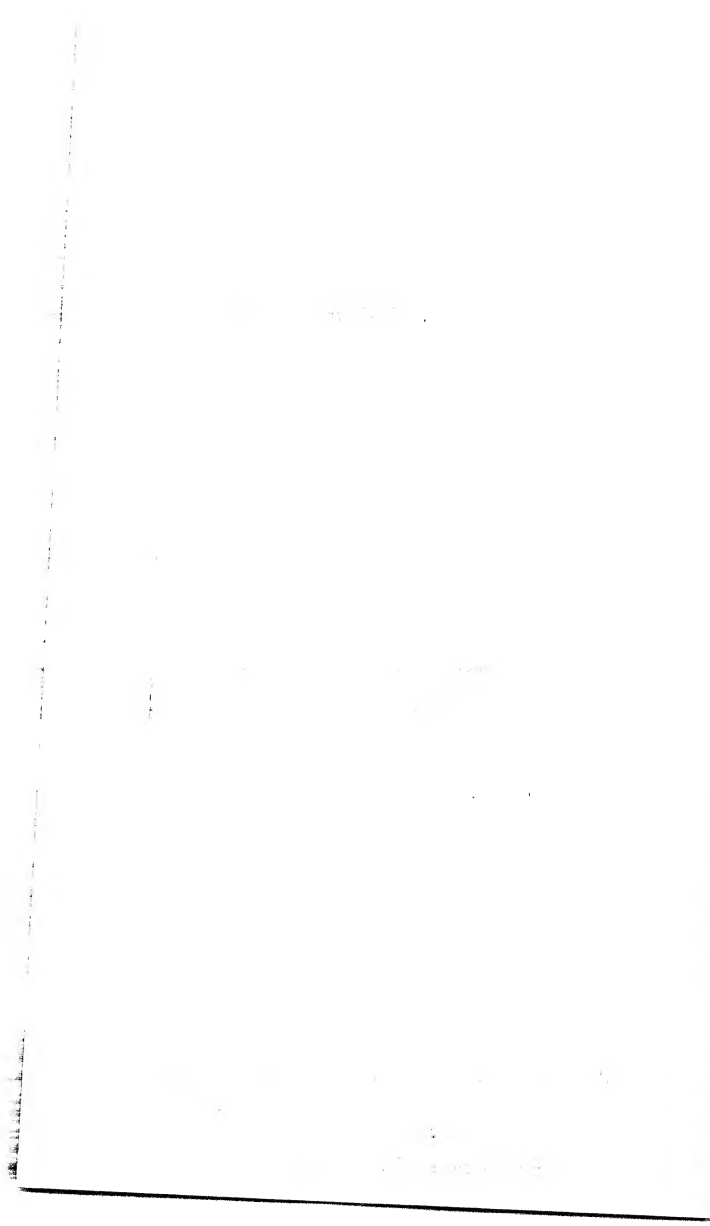


photograph: anderson

HEAD OF CHRIST IN THE CHURCH OF S. ROCCO

ATTRIBUTED TO GIORGIONE

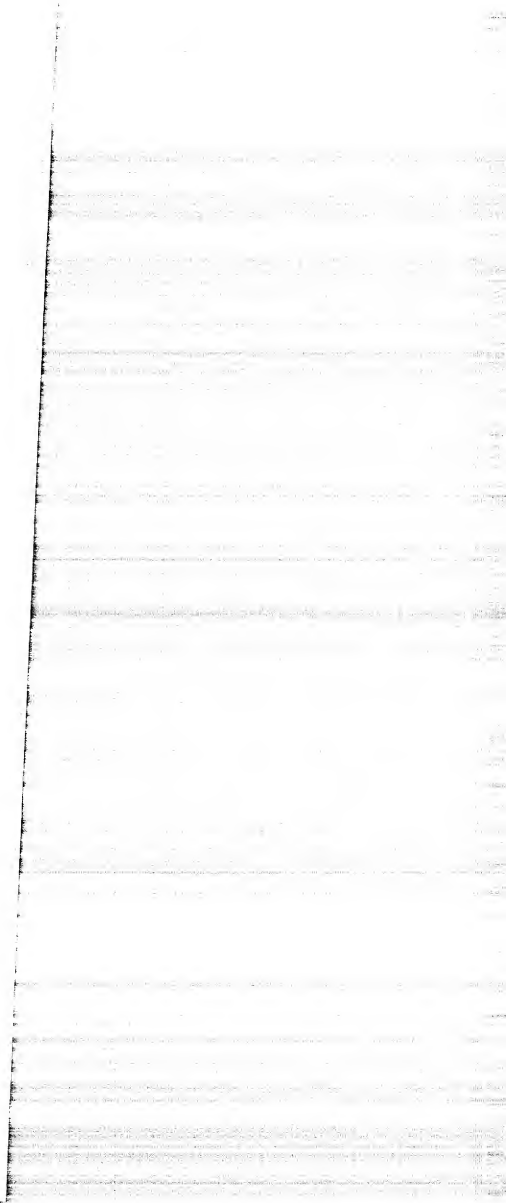
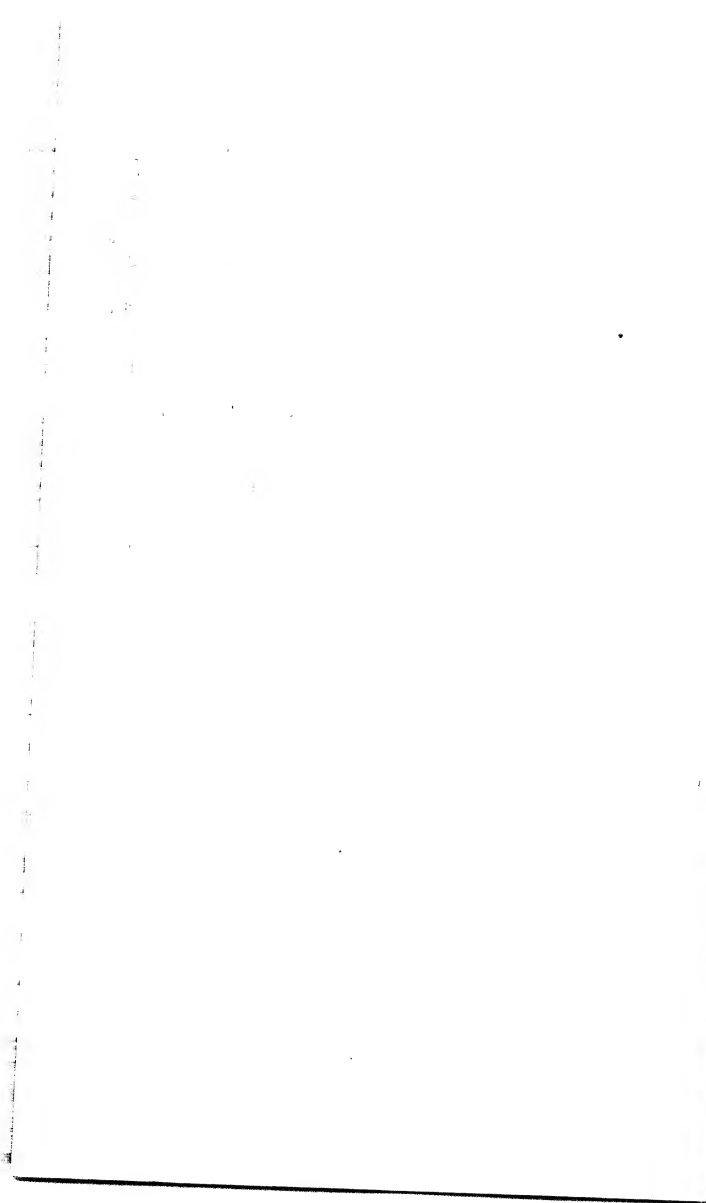
An example of his "romantic" style which changed the course of Venetian art





"LA ZINGARELLA"

NOW AT VIENNA. SAID TO BE TITIAN'S FIRST PICTURE OF MADONNA AND CHILD
An example of the "romantic" style applied to a traditional subject



and Ariadne," painted by Tintoretto for the Antecollegio in the Ducal Palace, we shall understand in some degree how the great Venetians of the sixteenth century made a larger and wider synthesis.

The great collection of Venetian pictures, the most important object to be seen in Venice, after St. Mark's and the Doge's Palace, is housed (since the French Revolution) in a building now known as the **Accademia delle Belle Arti**. But the edifice itself was erected (in great part) far earlier, and for a very different purpose; and since some of its noble halls still retain their old shape and primitive splendour, while some few of its pictures still occupy their original places, it may be well to know beforehand the **history of the building**.

The **Scuola della Carità** (Brotherhood of Charity) was the earliest of the great Venetian *Scuole* (*not* Schools, but lay charitable Fraternities); and the Scuole di San Rocco, di Sant' Ursula, and di San Giovanni Evangelista (the two last to be described later) were to some extent imitations of it. The Fraternity was founded in 1260, for the purpose of ransoming Christian captives among the Infidels and for other charitable objects. The larger part of the existing building is late in date, having been erected by the great Renaissance architect Palladio in 1552. In 1807, Napoleon, after his conquest of Italy, turned the place into an Academy of Art, and brought here many pictures from suppressed churches, monasteries, and charitable guilds. The collection has since been increased from various sources, and the building enlarged by recent additions.

The Academy is the best place in which to form an idea of the **consecutive development of Venetian art**. It contains few but Venetian pictures; and in the following description I lay stress for the most part upon these only, to the comparative exclusion of alien Italian or foreign works.

Do not try to see the whole of the Academy at once; come here often, and **study slowly**. If your time is limited,

confine yourself mainly to Rooms I, II, IX, X, XVI, XVII, XVIII, and XX.

[The Academy is open on weekdays from 9 to 3, 1 franc : on Sundays from 10 to 2, free. Take your opera-glass.]

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The Academy may be reached in three ways : (1) by gondola ; (2) by omnibus steamer, which stops at the door (10 c.) ; (3) on foot, thus : from the south-west corner of the Piazza San Marco, through the *Calle San Moise*, past the appalling and ugly baroque façade of the church of **San Moise** (L.), overloaded with fly-away ornament (1668), including what are meant for camels but look like llamas ; then, by the *Via 22 Marzo*, past the uglier and still more barbarous façade of **S. Maria Zobenigo** (1680) ; obliquely (to the R.) across the *Campo San Maurizio*, and obliquely (to the L.) across the broad *Campo S. Stefano* ; thence by the **Iron Bridge** to the door of the Academy. The view from the bridge (or still better from the Campo beyond it), looking back on the russet houses, the red tower of S. Vitale (S. Vidal), and the Palazzo Cavalli, recently renovated for Baron Franchetti (a Murano glassmaker), is picturesque and striking.

Before entering the Academy, stand in the little Campo della Carità, to the left of the main door (with Minerva on a lion). You have here, to the L., the secularised church of the Carità (fourteenth-century Gothic), now sadly ruined by alterations in its windows, and forming part of the Academy. In front of you stands the old **gateway** of the *Scuola della Carità*. Notice, centre, the gilt relief of Our Lady of Charity, attended by angels : the Child holds out his caressing hand to members of the Fraternity below. On the L. is St. Leonard (bearing the fetters which are his symbol as patron of captives) with two members of the Brotherhood ; on the R., St. Christopher bearing the infant Christ. These form a charming memorial of the original purpose of the building : dated 1377.

Pay. Mount the stairs. The first room which we enter,

ROOM I,

Hall of the Ancient Masters,

contains the earliest work of the Venetian Painters. The splendid apartment also retains its original decoration as the Hall of the Scuola. It was adorned with a Renaissance roof at the expense of a brother named Cherubino Aliotti; but as the rules of the Scuola prevented any member from putting his name on his gifts, he has preserved his memory allusively in the eight-winged cherubs, which form a rebus on his name (Cherubino Ali-otti), in the lozenge-panels of the handsome ceiling.

The pictures in this room, though perhaps less interesting at first sight to the ordinary tourist as works of art than the developed masterpieces of later periods, must be carefully studied by any one who wishes really to understand the development of Venetian painting. They **form the starting-point**, and strike the keynotes; without them, you cannot rightly comprehend what comes later.

Begin at the **further end** of the room, to the R. of the door which leads into the next hall.

1. *Jacobello del Fiore*, 1433. Coronation of the Virgin, altar-piece from the Cathedral of Ceneda. In the centre, our Lord, enthroned, crowns His mother. On either side, clouds of cherubs in blue and seraphs in red. Beneath the throne, the four Evangelists, in niches, writing their Gospels. Below again, angels (perhaps the Holy Innocents) with musical instruments. On the L., a row of *Prophets* (named on scrolls): Jeremiah, Solomon, David, etc. Behind them, a row of *Saints*, headed by St. Christopher; each saint and prophet attended by an angel. On the R., a row of Patriarchs, headed by Moses. Behind them, a tier of saints again, with attendant angels. To the far L., below, Virgins. To the R., the Bishop of Ceneda (a Dominican), the donor of the picture, a small figure, kneeling; behind him the sainted patron of his diocese; then, St. Dominic, with the lily, as spiritual father of the donor; St. Thomas Aquinas,

philosopher of the Dominican order, with church and book ; and St. Francis, with the stigmata. A good picture in the hard, dry, early decorative manner.

Compare this at once with a somewhat later version of the same subject (much repainted) by *Antonio Murano* and *Giovanni Alamanno* (John the German), *No. 33, at the corresponding place to the L. of the doorway. Above, Christ crowns his Mother, in the presence of the Father and the Holy Spirit. Beneath the throne stand the Holy Innocents (proved as such by analogy) bearing the column at which Christ was scourged and the instruments of the Passion. Further below, again, are the four Evangelists with their symbols, the angel, lion, eagle, and bull ; St. Luke, to the R., holds the miraculous portrait of the Virgin which he painted, and which is now in the chapel of Our Lady in St. Mark's. To the L., behind St. John, come two of the Fathers of the Church, St. Jerome, with his church and book, and St. Gregory with the Papal tiara ; to the R., behind St. Luke, we see St. Ambrose and St. Augustine, the former holding the bones of St. Protasius and St. Gervasius which he discovered by a miracle. In the background looms a crowd of saints, conspicuous amongst whom are St. Agatha, with her breasts in a dish ; St. Barbara, with her tower ; St. Mary Magdalen, with the alabaster box of ointment ; and St. Catharine, with her wheel, all to the L. Many other saints can be discriminated by their symbols. The painting (1440) marks an advance upon the last example, and shows German influence. This is a good specimen of the manner of the Vivarini, the able founders of the school of Murano. (Perhaps a copy of one in S. Pantaleone.)

Continue down the **right wall**.

2. *Antonio Veneziano*. A little altar-piece, with Madonna, St. John Baptist, and St. Jerome ; above, an Annunciation, in two divisions.

3. *Michele Giambono* (who designed the mosaics in the Mascoli Chapel at St. Mark's), about 1440. Altar-piece for the Scuola del Cristo at the Giudecca. In the centre, Christ, as patron of the Scuola ; to the L., St. John the

Evangelist; then, St. Benedict, in black Benedictine robes, grasping the book of his rule; to the R., St. Michael the archangel, holding the scales with which he weighs souls, and trampling on the dragon; and St. Louis of Toulouse, at his feet, the crown which he renounced for the monastic profession.

8. *School of Padua*. Fifteenth century. St. Benedict and donors.

7. *Early School of Siena*. Altar-piece for the Dominican Nunnery at Murano, with five Dominican female saints in Dominican dress, with their proper symbols and their names inscribed; beneath them, the visitation by which the Redeemer revealed Himself miraculously to each.

13. Unknown Venetian. Fourteenth century. Madonna della Misericordia sheltering votaries under her robe, a type which will recur frequently in Venice; she wears the Child like a brooch on her bosom. Notice, above, the little Annunciation in the lozenges. This is a family picture, the votaries representing two nuns and their relations. L. and R., the two St. Johns, Baptist and Evangelist.

5. *Lorenzo Veneziano*, 1357. Fragments of an altar-piece; two good figures of St. Peter and St. Mark. Observe the conventional types of these two faces.

On the lower line—

9. *Lorenzo Veneziano*, 1357. Annunciation; the angel, as usual, to the L., and Our Lady to the R.; above, God the Father sends out the Holy Spirit and the infant Christ (a rare treatment); L., St. Gregory and St. John the Baptist; R., St. James the Greater (erroneously described in the Catalogue as San Rocco), with staff and scallop-shells, and St. Stephen, with the stones of his martyrdom.

*10. *Lorenzo Veneziano*. Splendid altar-piece (for Sant' Antonio di Castello) in several sections; centre, Annunciation, with tiny donors—compare it with the preceding; L., St. John the Evangelist, St. Mary Magdalen, St. Dominic with the lily, and St. Francis with the stigmata, the latter nearest our Lord, this being the altar-piece of a Franciscan church; to the R., St. Antony the Hermit, with Tau-

shaped cross on his robe, as patron of the church ; St. John Baptist, St. Paul (sword), and St. Peter (keys). Notice the conventional types of these faces : each Apostle has his recognised cast of features. The figure of God the Father, above, sending down the Holy Ghost, was inserted much later, and it is by *Benedetto Diana*. Study this altar-piece closely for its concentrated symbolism.

11. *Jacopo Moranzone*. Altar-piece of the suppressed church of St. Elena in Isola. Centre, the Assumption of Our Lady, who is being raised in a *mandorla*, or almond-shaped glory, by six angels ; L., St. Helena, mother of Constantine, and patroness of the church for which this was painted, holding the True Cross which she discovered ; then St. John Baptist ; R., St. Benedict, and St. Elizabeth of Hungary. The last identification I think doubtful.

Above this, **14.** *Maestro Paolo*. Virgin and Child, with Pietà above ; on the panels, St. James the Greater with his pilgrim's staff, and St. Francis with the stigmata.

End wall, by the staircase. ***15.** *Jacobello del Fiore*. A large and beautiful decorative panel from the Magistrates' Room in the Doge's Palace (Magistrato del Proprio). In the centre, Venice (or Justice), with the sword and scales, enthroned between her lions ; L., the Archangel Michael with his scales and the dragon ; R., the Archangel Gabriel with Annunciation lily ; the Latin inscriptions are interesting. The appropriateness of the picture to its original place is obvious.

18. *Simone da Cusighe*, 1393. Madonna della Misericordia, as before, sheltering under her robe a group of votaries belonging to a religious order, two of them habited as penitents. Around are quaintly naïve scenes from the life of St. Bartholomew ; *above*, he preaches, converts a princess of Armenia, destroys idols, baptises converts ; *below*, he is condemned by the king, is scourged, is flayed, and beheaded ; angels overhead bear his soul to heaven.

***19.** Madonna and Child, by *Niccolo di Maestro Pietro* (1394?-1430?).

20. *Antonio Vivarini*, one of the leaders of the school

of Murano. Beautiful little decorative figure of St. Lawrence.

21. *Unknown Venetian of the fourteenth century.* A brilliantly decorative altar-piece. In the centre, Coronation of the Virgin—compare with the previous examples; on the sides, naïve representations, Italo-Byzantine in character, of the life of Christ; Nativity in a cave, with Adoration of the Magi, ox, ass, camels, etc.; Baptism in Jordan, with angels holding the Saviour's clothes; Last Supper; Agony in the Garden, with Kiss of Judas, and Peter cutting off the ear of Malchus; way to Calvary; Crucifixion; Resurrection, with Christ and Magdalen in the garden; Ascension, Christ raised in a mandorla before the Apostles and Virgin, with angels beneath. All these scenes are good typical early examples in the treatment of their subjects. Note for comparison. The small series above represents the Descent of the Holy Ghost, and then the Life of St. Francis: he receives Santa Chiara; he strips himself of his worldly goods and clothing to enter the little oratory at Assisi; he receives the stigmata from a six-winged red crucified seraph; his death, with his soul ascending; and finally, his glory in heaven. These are the conventional St. Francis subjects.

23. *Nicolo Semitecolo.* Coronation of the Virgin.

4. *Simone da Cusighe* (?). (Second half of fourteenth century.) Four little scriptural episodes, the Entombment, the Resurrection, the Ascension, and the Descent of the Holy Ghost. Notice in the last the tongues of fire. Another highly decorative altar-piece, where we see the native manner freeing itself from Eastern influence. Compare with No. 24.

24. *Michele di Matteo Lambertini.* Great altar-piece from the suppressed church of St. Elena, as before. In the centre, Our Lady and Child, with angels; very charming, and showing already an approach to the peculiar Venetian type of the Madonna. Immediately to her L., the patroness St. Helena, with the True Cross; next to her, St. Lucy, with her eyes in a dish: R., St. Mary Magdalen, her vase almost obliterated, and St. Catharine with her wheel; above are the

Crucifixion and the four Evangelists with their symbols. In the predella, beneath, is the history of the invention of the True Cross; St. Helena arrives at Jerusalem; she inquires as to the True Cross, with a debate of Jews as to its whereabouts(?); the invention of the Cross; a miracle performed by the True Cross discriminates it from those of the two thieves found with it; Helena adores the Cross, which puts to flight demons. I do not quite understand all these subjects.

26. Scenes of the Passion, and of the Judgment. Fourteenth century. Note the Italo-Byzantine treatment.

28. *Andrea da Murano*. Ruined altar-piece, a plague-offering (see account of the Great Plague-Churches) from St. Peter Martyr at Murano. In the centre, St. Vincent Ferrer and San Rocco, the latter bearing his pilgrim's staff, showing the plague-spot on his leg and attended by his angel; beneath, one of the donors, kneeling. L., the other great plague-saint, St. Sebastian; R., St. Peter Martyr, patron of the church, with his knife as before, each of these with a donor. Above, Madonna della Misericordia, with three Dominican saints, Dominic, Thomas Aquinas, and Catharine of Siena, and a royal saint unknown to me; perhaps St. Sigismund.

On either side of 28 are four panels, 31-35, by an unknown painter of the Venetian school.

31 and **32.** Two doctors of the Church, St. Jerome and St. Augustine. Note their symbols. (Coarse workmanship.)

34 and **35.** St. James the Greater with his pilgrim's staff, and St. Francis with the cross and stigmata.

On the end wall—

29. *Quirizio da Murano*, about 1450. Charming little Madonna and Child, which strikes a keynote for subsequent half-length Venetian Madonnas. The child is sleeping, as often at Venice; the type of Our Lady has the true Venetian neck and features. The arrangement of the curtain and the landscape background are characteristic.

30. *Quirizio da Murano*. Ecce Homo.

This room gives you a good idea of the general character



Photograph: Brogi

ANGELS FROM THE CORONATION OF THE VIRGIN

PAINTED ABOUT 1490 BY BOTTICELLI. IN THE ACADEMY AT FLORENCE

Compare the Florentine manner of the later fifteenth century with the "romantic" Venetian painting in Titian's Assumption of the Virgin

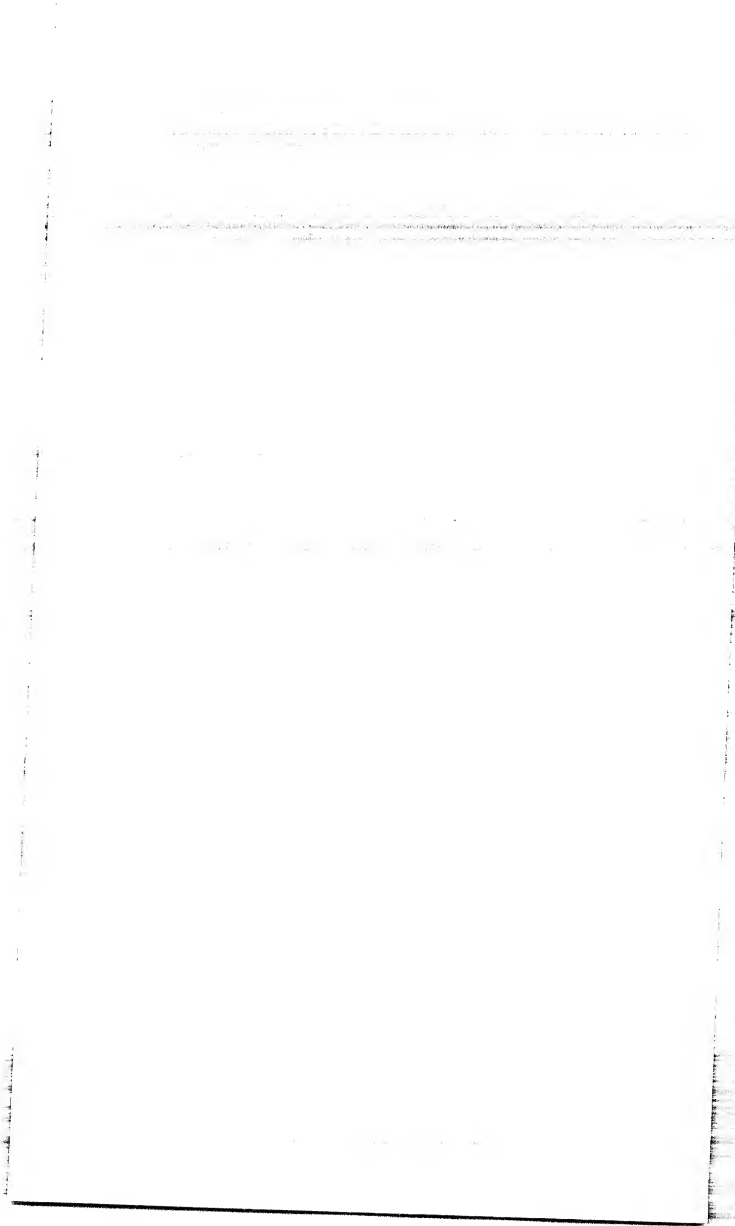




Photograph: Anderson

ANGELS FROM THE ASSUMPTION OF THE VIRGIN
PAINTED IN 1516-1518 BY TITIAN. NOW IN THE ACADEMY AT VENICE

Compare with the Angels from Botticelli's Coronation of the Virgin in Florence



of Venetian painting *before* the rise of the Bellini and Vivarini.

Mount the stairs and enter Hall II.

Hall of the Assumption.

This hall contains what are considered by the authorities to be the chief masterpieces of the collection, arranged without reference to chronological order. It therefore comprises several works of various ages.

Before entering the room, sit on the last seat in Room I, facing ***Titian's Assumption, No. 40 (within)*, the effect of which is better seen from various parts of this room than from the further hall which actually contains it. This great picture is the masterpiece of the mighty Venetian artist of the High Renaissance; it was painted as an altar-piece for the High Altar of the Franciscan Church of the Frari, whose official title is "St. Mary in Glory" (*Santa Maria Gloriosa*), and therefore it appropriately represents the Assumption of the Virgin. The scheme of colour is so arranged that the spectator's eye is irresistibly drawn towards the ecstatic figure of the ascending Madonna in the centre. She mounts as if of herself, impelled by inner impulse, but on clouds of glory borne by childish angels, the light on whose forms is admirably concentrated. But the spectator sees chiefly the rapt shape of Our Lady herself and the brilliant golden haze behind her. She holds out her arms to the Lord in heaven. Above, the Almighty Father descends to receive her, floating in a vague halo of luminous cherubim. The lower and darker portion of the picture, in relatively earthly gloom, has the figures of the Apostles, in somewhat theatrical attitudes of surprise and agitation, looking up with awe towards the ascending Madonna. This lower half is best seen from much nearer; indeed, you must view the work from several positions in order fully to understand it. The youthful Apostle in red, on the R., with outstretched hands, is obviously a last reminiscence of the figure of St. Thomas receiving the Holy Girdle, with which visitors to Florence

and Prato will be already familiar. This great picture is grandiose in conception and fascinating in its apparent ease of accomplishment. There is no place for undefined emotion, nor for unsatisfied desire; no suggestion remains unrealised. In its brilliant rendering of the joy of the senses, in its sumptuousness, it represents the Venetian ideal.

Over the door—

45. Paolo Veronese. Panel from a ceiling in the Doge's Palace. Venice on her throne; Hercules by her side represents her military strength; Ceres offers her sheaves of corn, which appropriately typify the wealth of the mainland. A fine example of those fantastic chequers of which we shall see many on the decorated ceilings of the Ducal Palace.

To the left, when facing the door—

***44. Carpaccio.** Presentation in the Temple. A beautiful scene, which shows Carpaccio in a somewhat different character from the designer of the St. Ursulas, as a painter of set religious pictures. To the L., Our Lady, accompanied by two attendants (one of them bearing the doves for the offering), presents the Child to the adoring Simeon, who bows to the R. in an attitude of veneration, his robe being sustained by two dignified attendants. The summit of the picture is formed by one of the rich mosaic niches so common at this period, suggested by the side chapel of St. Mark's. The three women have an air of unworldly placidity; there is neither hope nor fear, nor spiritual exaltation; the issues of the event seem to suggest no joy. The women are limited by a gentle indifference, which reappears to some extent in Giov. Bellini's altar-piece in S. Zaccaria. At the foot are three angels with musical instruments, dainty enough in their way, though suffering ill by comparison with the great Bellini, 38.

On the next wall—

43. Tintoretto. The Temptation and Fall. This picture is really a romance of the Garden of Eden. There is no suggestion of the first great sorrow of the world, nor of the

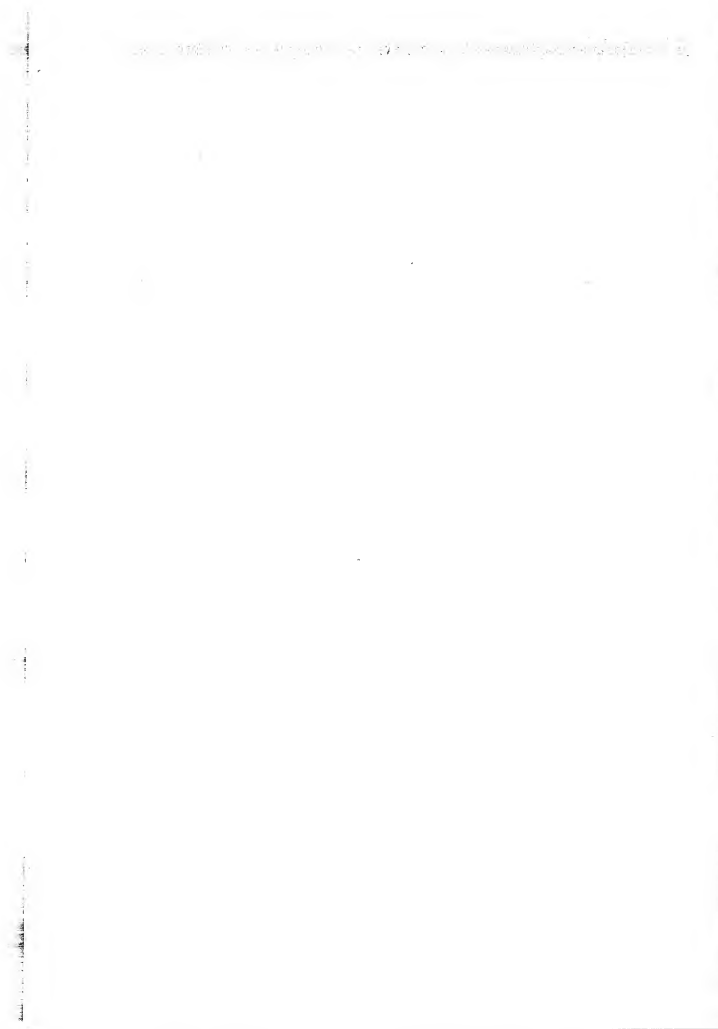


Photograph: Anderson

ADAM AND EVE

A COPY MADE BY RUBENS FROM A WORK BY TITIAN. NOW IN THE
GALLERY OF THE PRADO AT MADRID

Compare with the Adam and Eve by Tintoretto, No. 43 in Room ii of
the Academy



tragedy of knowledge. We see the beauty of the human form made in the image and likeness: we feel the glory of every tree that is pleasant to the sight. The charm lies in the vision of life, in the atmosphere of luxurious emotion rising like a mirage before our eyes.

*42. *Tintoretto*. A Miracle of St. Mark, another picture painted for the Scuola di San Marco, which we shall afterwards visit. A pagan gentleman of Provence had a Christian slave, who persisted in worshipping at the shrine of St. Mark, and was therefore tortured for his faith, and ordered to be executed. St. Mark in a glory descended to dispel his persecutors. The centre of the picture, below, is occupied by the foreshortened figure of the tortured slave, unharmed: around stand pagans (always thought of at Venice as Turks or Saracens), one of whom shows the shattered hammer of torture to the master on an elevated seat to the R. Above is the boldly foreshortened figure of the descending saint, a powerful muscular frame, shot out of a cannon as it were, so swift is its descent. The figures to the L. are painted in strange and tortuous attitudes, simply for the sake of overcoming difficulties of drawing. Below, on the L., is probably the donor. This is a fine piece of rich colour, and a masterpiece of technical knowledge, but it betrays itself too much as an effort after artistic execution. It is probably the most generally admired of Tintoretto's paintings. (Other pictures of this series in the Royal Palace.)

41. *Tintoretto*. The Death of Abel. One of its painter's murky masterpieces, lighted by a lightning flash. Immensely admired by those who love Tintoretto. Vigorous in action; sombre in colour.

On the opposite wall—

39. *Marco Basaiti*. The Calling of the Sons of Zebedee, a good dry picture, hardly worthy of a place in this room of masterpieces. Its chief interest lies in its rather gloomy landscape.

**38. *Giovanni Bellini*, perhaps his masterpiece. Magnificent altar-piece for the plague-church of San Giobbe. (If

you have not yet visited it, refer to the account under the Great Plague-Churches.) In the centre sits Our Lady, enthroned, one of the most beautiful Madonnas ever painted by Bellini. Her hand is lifted as if in pity; the Child in her arms raises its eyes as though supplicating the Father on behalf of the plague-stricken. On the steps sit three of Bellini's sweetest *musical angels in exquisitely varied attitudes. The two most prominent saints are the two great plague-saints of the church for which the picture was painted, both almost nude; to the L., St. Job, with his hands folded in prayer, and his loins girt with an exquisitely-painted shot silk scarf; to the R., St. Sebastian, his hands bound behind his back, and pierced with the arrows of the pestilence: the painting of the nude and the anatomy in this figure are admirable—the left arm stands out boldly from the canvas. To the extreme L. and R. are two Franciscan saints, as becomes the Franciscan church of San Giobbe; L., St. Francis; R., St. Louis of Toulouse as bishop; behind St. Job is St. John the Baptist, behind St. Sebastian is a monk, whom I take (doubtfully) to be St. Thomas Aquinas. Everything in this beautiful picture should be noticed, from the exquisite mosaic niche, like a chapel of St. Mark's, above, to the old-fashioned musical instruments of the angels below. Do not neglect the Renaissance decoration, and the exquisite brocaded bodice worn by Our Lady. The feeling of the whole is tender and pitiful.

37. Paolo Veronese. Madonna and Saints, an altar-piece for the Franciscan church of San Giobbe. Here, Our Lady sits in an affected attitude on an elevated throne, backed by a gold brocade or mosaic (texture ill represented). By her side is St. Paul with the sword; beneath are St. Jerome, in cardinal's dress, and St. Francis with the stigmata; behind him appears St. Justina of Padua. The infant St. John the Baptist stands on a pedestal at Our Lady's feet. Splendid as a piece of colouring, and considered one of Paolo's master-pieces, this gorgeous work is yet a typical example of the later faults of the Santa Conversazione. The personages have no rational connection with one another, and the

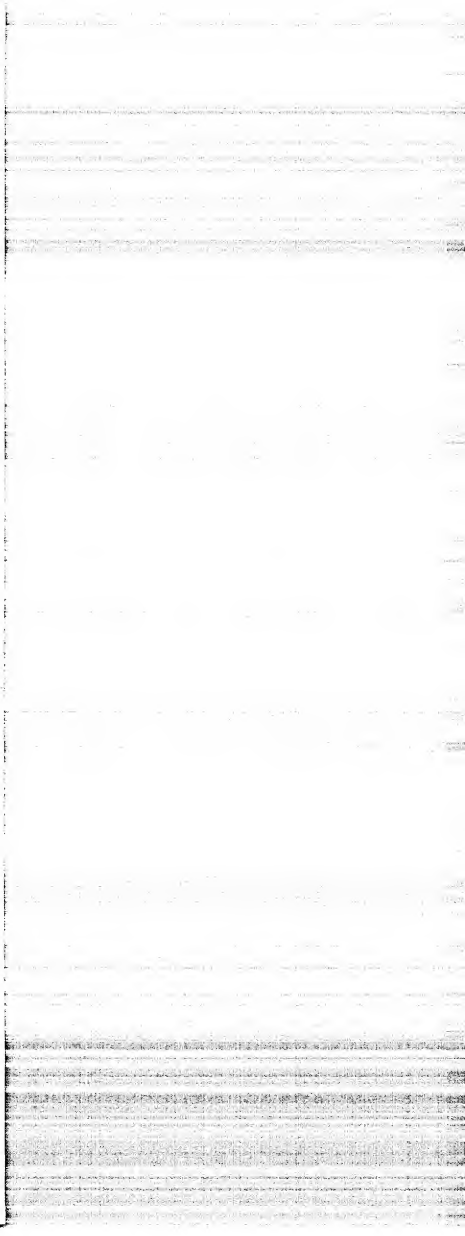
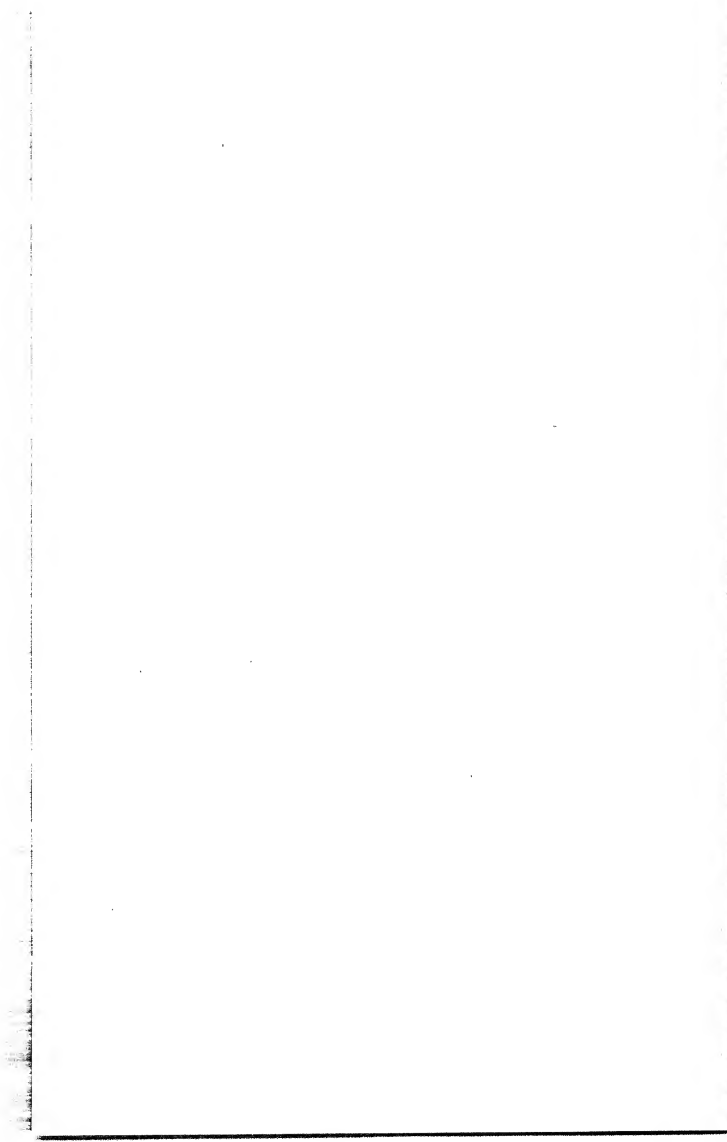


Photograph: Brogi

MADONNA BY BOTTICELLI

IN THE ACADEMY AT FLORENCE

Compare with Madonna of the S. Giobbe Altarpiece, No. 38, Venice Academy



attempt to combine them into a speaking scene results only in strained affectation.

*36. *Cima*. Altar-piece for the church of this very Scuola (the same whose upper portion is now occupied by the St. Ursula series and the Holy Cross pictures). In the centre sits Our Lady enthroned, under a high-arched Renaissance canopy, with a group of cherubs. At her feet are the graceful little angels playing musical instruments, so frequent in Venetian pictures. (Note how, as time goes on, the angels, once male and adults, grow gradually more feminine and more infantile.) To the L. are St. Nicholas, with his three golden balls, and the two protector saints of the Venetian territory—St. George, in armour, and St. Catharine, bearing the palm of her martyrdom. To the R. are St. Antony the Abbot, the youthful figure of St. Sebastian, wounded with arrows, and St. Lucy, bearing the palm of her martyrdom. In the distance rises one of Cima's favourite mountain backgrounds.

In this room one can see the fifteenth-century Venetian manner passing by gentle transitions into the last and most complete development of the school.

Cima's altar-piece (No. 36) is practically shadowless, the figures are clearly outlined, everything is precise, there is no attempt at naturalism, the groups of saints are obviously ceremonial, the impulse is still hierarchical.

Carpaccio's altar-piece (No. 24) has lost something of the sharp outline, and the heavy robes of Simeon betray the growing taste for magnificence. But the simplicity of the fifteenth-century manner is still evident in the easy, graceful figures of the women of the quietist type. The growing romanticism of Venetian art appears in the young angel musicians in the foreground.

In Giovanni Bellini's altar-piece (No. 38) naturalism, feeling for atmosphere, skilful treatment of the nude, rhetorical freedom are all on the increase. Our Lady has become magisterial. Figures such as those of SS. Jerome, Sebastian, and Francis have gained in romantic presentation, as they have lost in spiritual feeling.

Three years after Giovanni Bellini's death Titian painted

The Assumption (No. 40), in which all the dominant aspects of Venetian art find their full development. There is no pretence of representing anything but the magnificence of this world, and nowhere has the sense of mastery so completely asserted itself.

Tintoretto's (Nos. 41, 42, 43) complete control of method and his facility betrayed him at times into unworthy work. But at his best he had the direct habit of naturalism, a sense of the beauty of the human form, a feeling for the expressive power of colour, a joy in the glory of nature, and, above all, a width and sweep of imaginative energy and insight, which give, even to his secondary works, an unmistakable individuality.

Paul Veronese (37 and 45) had no less power over method or sense of colour than his contemporaries, while in control of masses of figures and large designs he had probably no equal; yet there was a commonplace element in his imagination which caused him to give material expression to ideas which, in the mind of Tintoretto, awaken deeper and wider emotion.

The difference between the artists is analogous, perhaps, to the difference between the man of letters and the inspired prophet.

From Room II, pass up the steps into

ROOM III.

On the opposite wall, 36. *Garofolo*, Madonna and Saints; and 57. *Bernardino da Siena?* (the signature is false), Madonna, and Saints Peter and Paul.

The apartment beyond this (Room IV, Hall of the Drawings), contains a magnificent collection of sketches, including several by Leonardo da Vinci, and the misnamed "Sketch-Book of Raphael," with drawings by Pinturicchio and other masters of the Umbrian school, to describe which lies beyond the province of this Guide.

Continuing along the main line of rooms, we reach next,



Photograph: Anderson

DETAIL FROM "THE CONCERT"

(NOW IN THE PITTI)

Probably an early work by Titian while under the influence of Giorgione
An example of "romantic" Venetian portraiture

ROOM V.

Hall of the Scholars of Bellini.

This room contains admirable works of the Early High Renaissance, all by scholars of Bellini or their contemporaries. They should be closely studied as giving an admirable idea of Venetian painting at the beginning of the sixteenth century, just before and during the prime of Titian.

R. of the door as you enter—

100. *Lazzaro Sebastiani*. Nativity, with shed, manger, ox, and ass; St. Eustace, St. James, St. Augustine (or Nicholas?) and an Evangelist (Mark?).

On the upper line. **104.** *Lazzaro Sebastiani*. Very enigmatical Franciscan picture, representing St. Francis (or Antony of Padua) seated in a tree: beneath, St. Bonaventura and another. I do not understand it.

90. *Carpaccio*. The Meeting of Joachim and Anna at the Golden Gate, before the birth of the Virgin. At the sides are two royal saints, Louis IX of France, and St. Ursula with her banner and the palm of her martyrdom. Some writers call the last St. Elizabeth of Hungary, but Elizabeth was not a martyr.

97. *Mansueti*. Franciscan plague-picture, from the church of St. Francis at Treviso. In the centre, St. Sebastian, bound to a column, and pierced with the arrows of the pestilence; extreme L., San Liberale, patron saint of the town and district of Treviso, in a magnificent mantle, bearing his banner; to the extreme R., San Rocco, with his pilgrim's staff and bundle, raising his robe to show his plague-spot; a little behind, St. Gregory and St. Francis. This is a good painting, and a very characteristic local plague-picture, full of meaning. The heads have fine individuality.

715 and 602. Two pictures, by *Marescalco*. On the end wall, **639 and 640.** Two pictures, by *Previtali*.

89. *Carpaccio*. The Martyrdom of the Ten Thousand

Christians on Mount Ararat. This confused and mannered picture, painted twenty years later than the St. Ursula series, suffices to show that the Renaissance had done no good to Carpaccio's art; he has learned now how to draw better, but he has lost all his early naïveté and originality. The work was ordered by the Prior of the Monastery of Sant' Antonio di Castello, the monks of which had imprudently admitted a plague-stricken priest: the Prior vowed this picture to the ten thousand martyrs if his brethren escaped contagion.

83. *Benedetto Diana*. Half-length Madonna, between St. Jerome and St. Francis. A magistracy picture.

84. *Benedetto Diana*. Good Madonna, between St. John the Baptist and St. Jerome. Compare this with the Bellini and note the differences.

82. *Benedetto Diana*. A fine altar-piece from St. Luke's at Padua. Our Lady enthroned, with St. Jerome; the painter's personal patron, St. Benedict (I somewhat doubt this identification); St. Justina, the patron saint of Padua, with the sword of her martyrdom; and St. Mary Magdalen, with the vase of ointment. Observe the fantastic decorations and head-dresses; we are getting beyond the purity of the early period. The colour is crude in parts: the tone is affected.

80. *Montagna*. Our Lady and Child, enthroned on a Paduan throne, with characteristic classical reliefs; St. Sebastian, to the L., with his suffering face, shows it to be a plague-picture; to the R., the common desert-saint, St. Jerome. This votive offering comes from the plague-church of San Rocco at Vicenza.

166. Attributed to *Marconi*. An immense Pietà.

78. *Bartolommeo Montagna* (do not confuse him with Mantegna, a very different person. Montagna was a Vicenza painter, influenced by the Bellini, but with marked original characteristics—bold, brown, muscular. This is a good specimen of his style, though more pathetic than his wont.) A very typical and terrible plague-picture, from the plague-church of San Rocco at Vicenza. In the centre

stands the wounded Christ, displaying almost painfully the marks of His crucifixion: to the L., St. Sebastian, shot through with the arrows of the plague; to the R., St. Rocco, with one leg bared to show his plague-spot. This is perhaps the most obvious pestilence-picture to be found in Venice; the air of poignant suffering, combined with patience and adoration, on the faces of the saints, strikes the keynote. The nude is well painted in warm flesh tones.

76. *Marco Marziale* (a curious, hard, dry painter, who studied in the school of Bellini, but afterwards came under the influence of Dürer, and oddly combines German with Venetian characteristics). The Supper at Emmaus. The pilgrim to the R., and the host holding the hat behind him, are extremely German in type, and recall Lucas Cranach. But the German tone is ill assimilated. This is an excellent specimen of its odd artist's peculiar temperament.

93. *Bissolo*. Presentation in the Temple. A good picture, suggested by a Bellini now in England. Our Lady offers the Child to the aged Simeon, behind whom stands Joseph; to the L. are St. Antony of Padua and a female saint (possibly St. Justina), offering the doves of the sacrifice; below kneels the donor.

102. *Marco Basaiti*. St. George slaying the dragon; close by, the Princess fleeing. The white charger is emblematic of purity.

On the wall of entrance—

69.* *Marco Basaiti*. The Agony in the Garden; his finest work, and a very noble and touching picture, painted as an altar-piece for the plague-church of San Giobbe. The picture divides itself into two portions; the more distant represents the Saviour, praying in His agony on the mountain; the angel with the cup flying towards Him. Below the rock on which He kneels are three sleeping Apostles, as is usual in pictures of this subject; the background is formed by a rather lurid and appropriate dawn. To the L. are the two Franciscan saints so frequent at San Giobbe, St. Francis and St. Louis of Toulouse; to the

R. are St. Dominic and St. Mark. A pathetic picture, full of fine devotional meaning.

ROOM VI.

Contains chiefly small Flemish pieces. **176.** The Crucifixion ascribed to *Van Dyck*.

ROOM VII.

Hall of the painters of Friuli.

Friuli is a poor mountain district north of Venice ; it produced a group of peculiar followers of Bellini, noticeable for their dry, formal drawing. I will pass rapidly through these pictures, not many of which are of the first order.

Turn to the R. **154.** *Girolamo da Santa Croce*. St. John the Evangelist. **151.** *Pellegrino da S. Daniele*. An Annunciation, showing the later mode of envisaging this conventional subject ; the angel's floating draperies are intended to indicate that he has travelled through space.

Passing to the end wall of exit—

658. Madonna and Child, enthroned with Saints, by *Cima da Conegliano*.

169. *Girolamo da Santa Croce*. Two doctors of the Church.

Right of the entrance. **703.** *Girolamo dai Libri*. Madonna with Angels and Saints. On a screen, in the centre of the room, at present stands **No. 147**, a "Santa Conversazione," by Palma Vecchio.

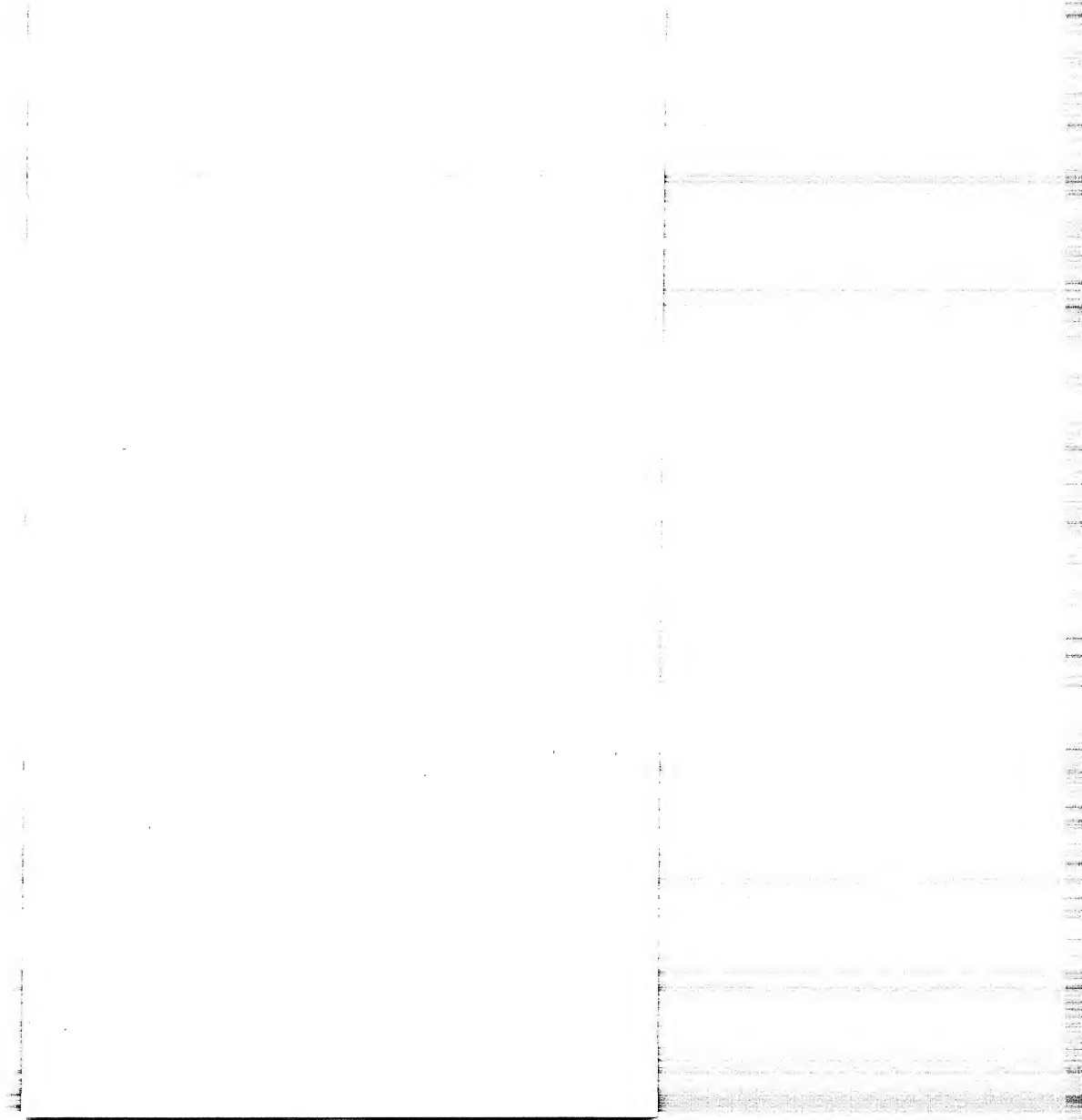
The spirit of Italian bravura carries off this daring combination of greens, scarlets, orange, and blues. This is one of the most brilliant versions of the Santa Conversazione, a variant from the older style of Madonna and Child with Saints, devised by the Romantic temper of Venice as a less severe and exacting form. The aged Joseph and the ascetic St. John are foils to the high tide of life which glows in the ample forms of the two women. Palma had little of the transcendent power of Titian and Giorgione, but he was a follower and a populariser of their methods.



Photograph: Anderson

"FLORA"

PAINTED IN 1523 BY TITIAN. NOW IN THE UFFIZI
Compare with S. Catherine in Palma Vecchio's Santa Conversazioni,
No. 147 in Room vii of the Academy



ROOM VIII,

Hall of the Flemings,

contains several excellent Flemish pictures worthy of study in themselves, but which I pass by as not specially connected with Venice.

Return to Room V, and mount the steps to

ROOM IX.

Hall of Paolo Veronese.

This room contains several later works of the **Venetian High Renaissance**, mostly large and gorgeous canvases, which reflect the magnificence of sixteenth-century Venice. They take the public fancy, but are deficient in the higher artistic qualities of an earlier period, though usually showing consummate technique and splendid colour.

The **end wall** to the R. is entirely occupied by the great **Paolo Veronese* of the Supper at the House of Simon the Pharisee: one of the most popular pictures in the collection. The scene is laid in a vast Renaissance Venetian loggia of three arches; the background represents a glorious imaginary Palladian Venice. The sense of space is boundless. The Christ in the centre, however, is (very characteristically) less conspicuous than the group of lordly guests and more especially the figure of the gallant nobleman, in rich green robes, in the L. foreground, giving orders to the attendants. The general tone is merely sumptuous. Many of the domestic and almost grotesque episodes among the accessories brought down upon the painter the strictures of the Inquisition; he painted out some; others still remain. This is entirely a regal and ceremonial, not in any sense a sacred, picture; it was painted for the Refectory of the Dominican monastery of San Giovanni e Paolo, which oddly accepted it as a religious work. The subject is one of those which, like the Last Supper and the Marriage at Cana in Galilee, were usually selected as appropriate for

the decoration of refectories. Glowing colour; superb architecture; faultless perspective; dashing life—and no soul in it.

On the **right wall**, in the corner, 204, a study in grisaille of the prophet Isaiah, by *Veronese*.

Four pictures by *Paolo Veronese*, illustrating the legend of S. Cristina. Take them in the following order: 205, having broken her father's idols of gold and silver, to give them to the poor, she is carried out into the lake of Bolsena by his orders to be drowned; 206, having escaped this fate, she is imprisoned, and visited in prison by an angel; 208, she refuses to worship the statue of Apollo; 209, she is scourged by two executioners at a column. But to Paolo, the legend is simply an excuse for painting a handsome woman in various telling attitudes. Strange to say, a church accepted them as sacred pictures.

On the lower line to the right of the door is—

207. *Paolo Veronese*. Our Lady of the Rosary. This is a Dominican picture from the Dominican church of St. Peter Martyr at Murano. St. Dominic was the introducer of the Rosary; he is therefore represented, attended with angels, distributing roses to the faithful, who are typified, on the R., by a kneeling Doge in his robe of state, accompanied by senators, chamberlains, and the ladies of his family; and on the L. foreground, by a kneeling Pope, with his triple tiara, an Emperor, and another group of ladies. This is a fine ceremonial picture of its sort, one among many, that illustrate how religion was treated officially as a branch of State administration.

***210.** *Tintoretto*. The Madonna and the Camerlenghi. Here we have a characteristic Venetian mode of painting portraits. To the L. sits Our Lady with the Child, surrounded by three Venetian patrons, St. Mark, St. Theodore, and St. Sebastian. In front of her, in attitudes of adoration, bow or stand the three Chamberlains or Treasurers of the Republic; behind them again are their servants, carrying bags of treasure. It was usual for officials of the Republic to have their portraits thus painted in the act of worship-



Photograph: Anderson

PORTRAIT OF IMHOFF

PAINTED IN 1521 BY ALBERT DURER

Compare with the Tintoretto portraits in Room ix of the Academy



ping Our Lady or St. Mark, or some other religious personage. Note how this practice grows out of the earlier little figures of the kneeling donor. But now the **portrait** is the real subject of the picture, and the Madonna has sunk into a mere excuse for painting it. Nominally, this work is an Adoration of the Magi: earthly rulers often had themselves painted in this scene, as symbolising the subjection of kings to Christ: here, the pretence is very thin, and money-bags, emblems of the treasury, replace the golden cups for gold, myrrh, and frankincense, which are usual in more ancient treatments.

On the upper line—

219. Tintoretto. Assumption of Our Lady, noticeable for its luminous atmosphere, and for the apparent lightness with which the Madonna is springing upward. At the base, the Apostles surround the empty sarcophagus. Compare with the great Titian.

***213. Tintoretto.** Crucifixion; a noble picture, in which, however, all the saintly forms have assumed the voluptuous type of the later Venetian women. It was painted for the Confraternity of the Rosary at the Dominican church of San Giovanni e Paolo. Like the picture by Veronese opposite, the subject is treated in the romantic spirit. In the foreground the traditional incidents of the fainting Madonna and the casting of lots are represented in the grandiose fashion of the sixteenth-century Venetian school. Roman officials on immense prancing horses, soldiers with enormous crimson banners add to the confusion and air of excitement, contrasting with the great semicircle of richly dressed on-lookers in repose in the background.

224, 225, 243, and 242. Portraits of Venetian nobles, by *Tintoretto*. These admirable studies represent solid, common-sense people, without much individual distinction—men growing grey in attempting to secure the preservation of a society already crumbling to pieces.

End Wall. On the upper line on either side of the door, **227** and **239**, other portraits of Venetian noblemen.

217. The Descent from the Cross, with Our Lady fainting, by *Tintoretto*.

725. The Presentation, by *Tintoretto*. Formerly in the Church of the Gesuiti. An interesting picture.

Right Wall. 252. *Tintoretto*. The Woman taken in Adultery. Full of glowing warm colour. This wall has works of *Carletto Caliari*, son and pupil of Paolo Veronese, and other artists of the same school, more or less incipiently decadent.

***252.** *Bassano* (Leandro). The Resurrection of Lazarus ; a good picture in its way, but the buxom Mary Magdalen in the foreground looks much more decidedly like a sinner than a penitent ; she is simply a careless, voluptuous Venetian woman. Nevertheless, in technique this is perhaps the master's best work.

255. *Paolo Veronese*. Crucifixion. The main subject, so tremendous in import, is relegated to a small portion of the picture on the extreme L., and that in the background : even of this, the most conspicuous figures are those of the too earthly Magdalen at the foot of the Cross, and the good centurion, St. Longinus, represented in the very act of conversion.

The scene is treated "romantically," and a contrast is made between the walls and towers of Jerusalem, and the crosses on Goigotha, between the splendours of the Roman officials and Jewish women, and the shameful punishment and quarrelling servants.

258 and 262. *School of Veronese*. Studies of Faith and Charity.

***260** *Paolo Veronese*. The Annunciation ; a work which it is most instructive to compare with earlier Venetian and Florentine examples. All the old formal elements of the scene are here retained ; the angel Gabriel still holds a lily and is still (as always) to the L. of the picture ; Our Lady still kneels at a *prie-Dieu* to the R. ; a loggia, now grown with Renaissance expansiveness into vastly greater proportions, separates them as it ought to do : in the background is the usual "enclosed garden," though its architecture ha

become most stately and Palladian. In spite of these formal reminiscences, however, of the ancient treatment, the whole spirit of the scene is utterly changed. The flying angel enters with gracefully arranged draperies, intended to be indicative of rapid descent through the air; his face and figure have the ample voluptuousness of all later Venetian painting. Our Lady's countenance is still sweet, if insipid, and recalls somewhat of Titian, and even (in cast of features) of Bellini; but she is merely a dignified, aristocratic, well-fed, unthinking Venetian lady. This is an excellent work of its kind, but certainly *not* a sacred picture. Architecture admirable; colour fine; drawing vigorous. From the *Scuola* of the Merchants.

264. Paolo Veronese. Coronation of the Virgin by the first and second Persons of the Trinity, in a vast assemblage of miscellaneous saints, many of whom can be more or less recognised by their symbols, including the Four Doctors of the Church, and the chief Apostles and martyrs. The reason for depicting this immense assemblage is that the picture was painted for the suppressed church of All Saints (Ognisanti): it is an excellent work in its way, but again proves Veronese's total unfitness for sacred subjects, especially in the person of the blue-robed Madonna, who is simply a handsome and frivolous young Dogaresa. The saints below are painted for their full fleshly faces, their rotund anatomy, and their splendid draperies, *not* in order to excite devotional feeling. A fine specimen of Veronese's colouring. Castlake well compares it to the transformation scene of a pantomime.

265. Assumption, by Veronese. Here once more the formal elements of the Apostles looking into the empty sarcophagus are retained, but their attitudes are varied with studied care. Again a fine piece of colour.

Hall X.

This room is filled with the masterpieces of the **latest age of art in Venice** before the decadence. It contains

an immense number of works of great artistic value (now less admired than of old—and justly), to relatively few of which, however, I can call attention, and that more from the point of view of explanation than of criticism. Do not think you must pass by pictures simply because I have not noticed them.

Enter from Sala IX and turn to the right.

On the lower line—

269. Bonifazio. A *Sacra Conversazione*. In the centre Our Lady and Child, with the little St. John the Baptist, now a common element in such pictures (borrowed from Florence). On the L., St. Joseph and St. Jerome; on the R., two women saints (Mary Magdalen and Catharine?—the first seems to hold a box of ointment, the second a book, which may indicate the learned princess, who was patroness of learning). Fine rich colour.

This *Sacra Conversazione* is of the same class as the brilliant one in Sala VII, by *Palma Vecchio*, in which the hierarchical relationship between the Madonna and saints has become a more or less human and natural one.

On the upper line—

302. Palma Vecchio. St. Peter enthroned. Here ecclesiastical feeling reasserts itself, but the gesture is free and unconstrained, and the expression comparatively commonplace and human.

516. A huge murky canvas, long attributed to Giorgione (it *may* once have been his in outline) and still of much-debated authorship. It is at present officially attributed to Paris Bordone; it has been much restored and muddled about by patchers. It represents the Storm at Sea (see **320**), referred to in connection with Paris Bordone's magnificent picture of the Doge and the Fisherman. The shipload of devils are on their way to overwhelm Venice, some of them being detached in small boats, or riding very dubious and grotesque sea-monsters. To the R., a little in the background, ill descried, and without their proper prominence in the composition, are the fisherman and his boatload of Venetian patrons—St. Mark, St. George, and St. Nicholas.

The saints are peculiarly unimpressive. This picture deserves to be looked at for its connection with the famous and glorious Bordone, to which it was a pendant. It comes, like that great work, from the Scuola di San Marco.

****320. *Paris Bordone.*** The Doge and the Fisherman; by far the most magnificent work of this painter. Before examining it, sit down and read the following account of its legendary subject:—

[On February 25th, 1394 (others say 1345), owing to the wickedness of a schoolmaster who committed suicide after selling himself to the Devil, Venice was visited by a memorable tempest. While it raged, an aged fisherman made fast his boat to the Molo near St. Mark's. As he lay there, a grave old man came out of the church, accosted him, and offered him a large sum to be ferried over to San Giorgio Maggiore. The fisherman, after hesitating, on account of the high waves, accepted, and rowed him across. There the stranger went in, and fetched out a young man of knightly aspect, who joined them; the two then asked to be carried across to San Niccolo di Lido, outside, near the mouth of the harbour. After protest, the fisherman yielded, and rowed them with difficulty. At San Niccolo, both strangers landed, and returned with a third person, a venerable old man; whereupon they demanded to be rowed between the forts which protected the harbour mouth into the open sea. When they reached the Adriatic, the fisherman beheld a boat manned by devils, which was coming with all speed to destroy Venice. The three strangers made the sign of the cross; whereupon the devils disappeared, and the storm ceased. At that, they rowed back, each to the place where he had embarked; and the grave old man, who landed last at San Marco, being asked for the promised reward, made answer that he was the blessed Evangelist St. Mark, patron of Venice, and that the Doge himself would recompense the boatman. The other two passengers, he said, were the holy martyr St. George and the blessed bishop St. Nicholas (in order to understand the story it is necessary to remember that

the bodies or relics of all three of these saints were preserved at Venice, in these three churches). The fisherman demurred, and pressed for payment ; but St. Mark, taking his ring from his finger, handed it to the man, bidding him show the Doge that, and ask for the promised money. The fisherman took it, and presented himself before the Doge next morning with the ring. The Procurators of St. Mark, looking for the ring, which was kept locked up in the sanctuary, found it missing, though the triple lock had not been tampered with. Thereupon they knew that this was a great miracle. The fisherman received a pension for life, and a Mass was solemnly said in St. Mark's in gratitude for the averted danger.]

Now, turn to the picture. Bordone envisages the scene as a great Venetian state ceremonial. To the R., the majestic Doge sits enthroned, in his cap and robe of office, under a noble loggia, amid magnificent Renaissance architecture. On high seats by his side, and with splendid carpets spread beneath their feet, we see ranged the dignified senators, splendid portraits of stately Venetian aristocrats, in gorgeous robes gloriously painted. The fisherman, escorted by a chamberlain, mounts the steps in his simple garments, with his limbs bare, and humbly presents to the Most Serene Prince the ring which is to prove the truth of his story. At the foot of the steps bows a second chamberlain. Behind stand a group of Venetian gentlemen. In the foreground, the fisherman's boy, a graceful and beautiful figure, lounges carelessly on the steps near his father's gondola. The background consists of magnificent ideal architecture, suggested by that of Sansovino's Libreria Vecchia. Every detail of this luminous and gracious work should be closely observed and noted ; it has poetry and romance as well as dignity and splendour. The decorative detail of the marble and tiles and of the recesses behind the Doge's chair, is alone worth much study. The management of light and shade, by which the Doge's figure stands out so conspicuously against a dark ground, is very masterly. This fine work, representing so great and so late a miracle of St. Mark, was painted as one

of the decorations for the Scuola di San Marco, near S. Giovanni e Paolo. (So, you will remember, were Tintoretto's St. Mark Rescuing a Tortured Slave and several others in this collection. Piece together your knowledge.)

295. Bonifazio. The Judgment of Solomon; an excellent (Magistracy) picture, which needs little comment. It enjoins justice. The silent suffering of the real mother is well expressed. In the realistic figure of the stout, placid philosopher, in the foreground to the right, Bonifazio has set his signature upon the picture. The background is a charming scene from the southern foothills of the Alps.

310. Palma Vecchio. Christ and the daughter of the Canaanitish Woman. The personages have ample figures and serene faces; possibly portraits. Above it,

309. Bonifazio and Palma Vecchio. Christ and St. Philip; "Philip, he that hath seen Me," etc.

319. Bonifazio. Massacre of the Innocents; a good picture of this odious subject; but the voluptuous figures and expressionless faces of the women wholly detract from the feeble attempt at pathos. A heartless work. Bonifazio thinks most of his choice of models and of his mode of posing them, very little of the horror and terror of the moment. Note the lovely landscape.

315. Palma Vecchio. Assumption. It is worthy of notice in this picture that the Glory surrounding Our Lady still retains some faint memory of the old form of the mandorla. Not a first-rate specimen of its artist: probably an early work. Altar-piece of the suppressed church of Santa Maria Maggiore. In this, as well as in 310, there is a lack of direct inspiration that marks the distinction between the art of Palma and of such masters as Giorgione and Titian.

***400. Titian** (his last work). Deposition from the Cross. Our Lady sustains the dead Christ; Joseph of Arimathea, R.; Mary Magdalen with pot of ointment, L. A noble and pathetic picture, which calls, however, for appreciation, not explanation. Titian painted it in his last year, but died before it was finished: Palma the younger finished it. It.

has been much injured by repainting. There is more real feeling in it than Titian often shows.

On the end wall. *316. Pordenone. His masterpiece; altar-piece of San Lorenzo Giustiniani. In the centre the sainted bishop, first Patriarch of Venice (see No. 570 in Room XV), stands under a characteristic Venetian chapel (like those of St. Mark's), attended by two acolytes in blue caps like his own. His features are finely ascetic—they suggest Cardinal Manning's. In the foreground are *Franciscan* saints; St. Francis, kneeling; St. Louis of Toulouse, erect, in bishop's robes and mitre, surmounted by a Franciscan cowl (so that there may be no mistake about him); and the familiar, earnest saintly face of St. Bernardino of Siena. To the R., a huge St. John the Baptist (with his symbol, the Lamb of God) occupies a little too much of the picture. His anatomy his good, but he is positively gigantic. (Such disproportion is frequent with Pordenone.) This excellent if somewhat frigid work was an altar-piece on the altar of the saint in the Franciscan church of the Madonna dell' Orto. It is an admirable picture of its kind, aiming hard at an arrangement of the saints in natural attitudes. San Lorenzo's face is admirably reproduced from earlier portraits.

In a niche, a statue of Hercules and Lichas, by Canova, heroic as to size.

On the side wall, **328, Savoldo**, a Brescian artist, whose works often strangely suggest modern painting. The two great anchorites of the Theban desert, St. Anthony Abbot, and St. Paul the Hermit,

280. Bonifazio. Saints Bernard and Sebastian.

284. Bonifazio. Christ enthroned, a *magistracy picture*, one of several in this room, from the office of the *Entrate* (Customs). Extreme R., St. Mark with his lion, representing Venice; extreme L., St. Justina with her unicorn (symbol of chastity), representing Padua. Below the Christ, three kneeling saints, probably (almost certainly) the name-saints of the magistrates, whose coats-of-arms are painted beside them. To the L., St. Louis of Toulouse, with the crown he rejected standing close by, and King David (?) or Sigis-

mund (?); to the R., St. Dominic in Dominican robes, with the lily. Christ holds an open book, with an inscription enjoining on the magistrates to act with justice. This is a very characteristic magistracy picture.

Above are several admirable **figures of saints**, in pairs and threes, which consideration of space compels me to omit, and the grouping of which will now be tolerably comprehensible to the reader. The names on the frames must suffice at this stage of your knowledge. They are all magistracy pictures, and they usually bear the coats-of-arms of the donors, which, with the saints, give their Christian names and surnames.

287. Bonifazio. Adoration of the Magi; another tolerable work, which may be compared with 281. Note the cavalcade of the Magi to the R., as well as the arms of the donors. The evolution of the later Madonna and Child from the earlier type is an interesting subject of study. Notice how the picture gains in spaciousness and directness by the placing of the kings well apart from the crowd of attendants.

***291. Bonifazio.** His masterpiece, and one of the finest pictures in this room. Lazarus and Dives; in reality a *genre* picture of a splendid lordly entertainment. Dives bears some resemblance to Henry VIII of England, who is said to be represented in his person. He sits at table, richly clad, between two courtesans, handsome and regally-robed Venetian ladies. The one to the R. listens to music, in a pensive attitude, somewhat suggestive of regret for lost days of innocence. The musicians, and the page who holds the book of music, deserve close attention. To the extreme R., Lazarus begs, and dogs lick his sores; but his introduction is just a bit of make-believe, to justify the central motive of the picture. Art was long before it could get over the superstition that every work must at least pretend to a sacred subject. Note the large architecture and the expansive sense of space in this and other late Venetian pictures. Also, the domestic episodes in the background. The lordly style of art in the Venice of the sixteenth cen-

tury, proper to a great commercial city, may be very well compared with the similar development of Flemish art in Rubens and his contemporaries when Antwerp had taken the place of Venice. But this glowing work is also remarkable for its rare and high poetical imagination. Never have the futility and the tragedy of luxurious life been more explicitly painted. The somewhat theatrical figure of Lazarus excites less pity than the sensuous group at the table.

***281. Bonifazio.** Adoration of the Magi. An excellent picture and splendid piece of colour; interesting also as showing the later treatment of these old conventional subjects. The scene is the usual ruined Temple; in the background, the shed and stable; over Our Lady's head, the star; the eldest king kneels, as always; the second king presents his gift, which the Child accepts. These two are evidently portraits of the noble donors; their robes are gorgeous. To the extreme R. stands St. Joseph, a fine figure. In the second arch is the third or young king, represented as a Moor (which is the rule in North Italian, German, and Flemish pictures). A page kneels beside him and hands him his gift. (The three kings represent not only the three ages, but also Europe, Asia, and Africa, the two former more or less Christianised, the last still mainly Mohammedan or heathen, which accounts for the Moorish king being always represented as just entering, and being separated here from the rest of the picture.) This is a work of great dignity. But compare it with the mosaic of the same subject in the Baptistery at St. Mark's!

278. Bonifazio. Christ and the Woman taken in Adultery. A splendid specimen of this artist.

On the **End Wall**—

304. Pordenone. Portrait of a woman.

272. Torbido. Fine portrait of an old woman, probably intended as a Sibyl.

300. Cariani. Portrait of a man.

The **Long Corridor** beyond this, known as the **Loggia Palladiana** (because occupying part of Palladio's building), contains chiefly modern works, or those of the seventeenth

and eighteenth centuries, to which, unless your time is unlimited, you need not devote much attention. Among them are several good Dutch landscapes and poultry-pieces, by Hondekoeter, Fyt, and others, excellent in their way, but out of tone with Venice, and needing no comment.

Four small rooms open out of this Corridor.

Room XI has works by the Bassani and their successors, most of which are also of relatively little importance, though they afford materials for gauging the slow decline of Venetian art. They may likewise be left to the reader's own consideration.

The three following, **Rooms XII, XIII, and XIV**, contain works by Tiepolo, Longhi, Canaletto, Guardi, and a small collection of pastels by Rosalba Carriera.

The **Corridor** beyond this again, *Branch II*, contains unimportant canvases of the Decadence, when the mannerism of later Venetian art had wholly destroyed its beauty and spontaneity. The *windows* here afford a good view of the Inner Court of the Carità, and, to the L., of Palladio's New Building.

ROOM XV.

Hall of the Holy Cross.

[The **Scuola di San Giovanni Evangelista** at Venice (a local religious guild, a little behind the Frari), possessed as its chief treasure a fragment of the **True Cross**. This most precious object was carried in procession through the streets on certain *fešta* days, and became the centre of an important cult in early Renaissance Venice. About 1490, the Fraternity commissioned *Gentile Bellini* and his pupils to execute for their Hall a series of pictures on canvas, to be hung on the walls like tapestry. They were to represent the miracles wrought by this sacred relic, as well as certain other episodes in its local history. The conditions under which the pictures were painted thus explain many peculiarities in their mode of treatment; they were meant to be seen, as they now are, round the walls of a room by themselves, and were intended rather as decorated backgrounds

than as pictures in the ordinary sense. Formerly, the various members of the series were distributed through this Gallery in different rooms, surrounded by other works with figures of larger size, which made them look a little grotesque. Their reunion in this octagon, built specially to accommodate them, with excellent taste, enables the spectator to judge their original effect much more truly.

Carefully distinguish **Gentile Bellini**, the painter of historical scenes, from his brother Giovanni, the devotional painter of saints and Madonnas, whose work we have before examined. Gentile loved such small figures on rather crowded canvases. He struck the keynote of the Hall; his pupils followed him. All these pictures should be carefully studied, because, apart from their intrinsic value as works of art, and as specimens of the best Venetian technique before the age of Giorgione and Titian, they preserve for us so many features of old Venice which have now disappeared, and also give us such charming glimpses of the domestic and public life of the fifteenth century. In particular, one of them is our best authority for the appearance of St. Mark's before its mosaics were altered. They are thus more than pictures; they are **historical documents.**]

Begin near the far end of the room.

570. Gentile Bellini. 1429-1507. A much injured picture, in tempera, of one of the few native Venetian saints, San Lorenzo Giustiniani, first Patriarch of Venice, in 1451. (Until that date Venice was subject to the Patriarch of Grado, but had her own Suffragan Bishop at San Pietro di Castello. The Patriarchate of Grado and Bishopric of Venice were then merged in the Patriarchate of Venice.)

561. Lazzaro Sebastiani (or Bastiani). Filippo Mazeri (or Massari), a crusader returning from the Holy Land in 1370, offers to the Scuola di San Giovanni a relic of the True Cross, which he has brought home to Venice with him. The scene represents the façade and open door of the old church of San Giovanni. The Cross is presented on the altar. Bastiani conceives and represents it all in the

costume and spirit of 1495 or thereabouts. To the L., the Fraternity. Foreground at either end, portraits of members.

562. Giovanni Mansueti. Miraculous healing of a blind girl. The daughter of Niccoli Benvenuto da San Polo had no pupils to her eyes. She was cured by the touch of a blessed candle which had burned near the Relic. The scene takes place in the hall of an old Venetian palace: one wall removed, after the old fashion, as in a theatre. Note the magnificent ceiling and the Renaissance architecture. Also staircase, canal, and gondola.

563. Gentile Bellini; spoiled by restoration. Cure of Pietro di Ludovico from a fever. He was a member of the Fraternity and was healed, like the last, by the touch of a candle which had been in contact with the Relic. The scene is the chapel of the Fraternity. Pietro kneels at the altar. In the foreground are brethren in black and scarlet. Note the splendid architecture and pavement.

564. Mansueti. A miracle of the Relic. One of the Brothers, who disbelieved in such miracles during his life, lies dead in the church of San Lio (to the R.). The Relic (R. foreground) is being carried in procession to his funeral, in 1474. At the old wooden Ponte di San Lio it miraculously refuses to move further, and no force can compel it. Animated picture of Venice at its period. Mansueti himself stands near the bridge on the left holding a paper, which bears in Latin his name and a profession of faith in the truth of the miracle. Note the short gondolas; also the architecture of the background, with spectators looking out of windows.

565. Benedetto Diana; entirely spoiled by bad restoration. Another miracle. A child which has fallen from a staircase is healed by the Relic.

566. Carpaccio. Cure of a Demoniac. The time is dawn; the houses above are in light, the water below still dark. The scene is on the Grand Canal, near the old **wooden Ponte di Rialto.** (Note its character.) Above, on the left, the Patriarch of Grado appears on the balcony of his Palace, and holds out the Relic which cures the

possessed (in brown). Around gather various ecclesiastics to aid in the ceremony, with golden candlesticks. The gondolas below have gaily-painted canopies, and the gondoliers are in bright costumes; the sumptuary law compelling them to be uniformly black was not yet passed. No steel prows. A vivid picture of **old Venice**.

****567. *Gentile Bellini*.** Procession of the True Cross in the Piazza. While the Relic was being carried in state by the Fraternity on their *fiesta* (St. John the Evangelist's Day), Jacopo de Salis, a merchant of Brescia, heard that his son had fallen and hurt his head. He prayed fervently to the Relic, and his son was cured. Admirable view of the Piazza in 1496. As yet (L.) no clock tower. Examine closely the **old mosaics** on the façade of St. Mark's, now in many cases replaced by modern monstrosities. Their subjects are as at present, but note how much better these earlier and simpler works harmonise with the Byzantine character of the architecture. Study them closely: observe the Pharos as symbolising Alexandria. Houses then adjoined the Campanile. Also observe the gilt gateway at the corner by the Doge's Palace. Great movement in the procession carrying the gilt reliquary. The brothers wear their white surplices. Study this picture long and carefully. It is our best evidence for the state of St. Mark's and the Piazza at the end of the fifteenth century. Item, it is a glorious piece of colour.

568. *Gentile Bellini*. A procession to the church of San Lorenzo on that saint's *fiesta*. In crossing a bridge the reliquary fell into the canal. Several persons tried to rescue it, but only Andrea Vendramin, Grand Guardian of the Brotherhood (afterwards Doge), could see it by a miracle. All round, Bellini has painted the chief personages of his time, kneeling symbolically, as spectators and approvers of the miracle. In the right foreground are the donors of the picture, in the black or scarlet uniform of the Brotherhood. To the left, a crowd of Venetian ladies, headed by Catherine Cornaro, Queen of Cyprus, crowned, in dark green. A fine picture.

[Study all these works with care, and, *after* seeing them, stroll round one afternoon to the Scuola itself, in order better to realise their meaning. By gondola, the Scuola is reached from the end of the canal which leads to the Frari; by land, you walk to it best via the Rialto, Sant' Aponal, San Polo, and the Rio Terra S. Stin. The building is not in itself very interesting, but it has a nice bit of fourteenth-century work and a little piece of Lombardi portico, and it helps you to restore the mental picture. Described p. 115.]

In the **apse** beyond this room (apse of the old church of the Carità) are two pictures, also of the school of Gentile Bellini. Two of them come from the *Scuola di San Marco*, a beautiful building near San Giovanni e Paolo, now the Civil Hospital. These two are—

569. *Mansueti*. St. Mark healing Anianus, who, being a cobbler, had hurt himself with an awl. St. Mark having come to Venice from Alexandria, Venetian painters generally conceive him as surrounded by orientals in turbans.

571. *Mansueti*. St. Mark preaching at Alexandria. Observe elsewhere other pictures from this Scuola (see p. 130).

ROOM XVI.

Hall of St. Ursula.

This room (part of the old church of the Carità) contains a series of paintings from the life of St. Ursula, all by *Vittore Carpaccio*, probably a pupil of the Bellini, who painted between 1490 and 1522. **Carpaccio** is the best representative of the sportive and decorative character of the Venetian school at the beginning of the sixteenth century, and the graceful works collected here are his masterpieces. He is supreme as a *story-teller*. Before examining these examples of his art in detail, sit down on one of the little red stools and read the following short account of their subject :—

[**St. Ursula** was a British (or Bretonne) princess, brought up as a Christian by her pious parents. She was sought in marriage by a pagan prince, Conon, said in the legend to be the son of a king of England. The English king, called

Agrippinus, sent ambassadors to Maurus, king of Britain (or Brittany) asking the hand of his daughter Ursula for his heir. But Ursula made three conditions: first, that she should be given as companions ten noble virgins, and that she herself and each of the virgins should be accompanied by a thousand maiden attendants; second, that they should all together visit the shrines of the saints; and, third, that the Prince Conon and his court should receive baptism. These conditions were complied with; the king of England collected eleven thousand virgins, and Ursula, with her companions, sailed for Cologne, where she arrived miraculously without the assistance of sailors. Here she had a vision of an angel bidding her to repair to Rome, the threshold of the Apostles. From Cologne the pilgrims proceeded up the Rhine by boat, till they arrived at Basle, where they disembarked and continued their journey on foot over the Alps to Italy. At length they reached the Tiber, and approached the walls of Rome. There the Pope, St. Cyriacus (or Cyprianus), went forth with all his clergy in procession to meet them. He gave them his blessing, and, lest the maidens should come to harm in so wicked a city, he had tents pitched for them outside the walls, on the side towards Tivoli. Meanwhile, Prince Conon had also come on pilgrimage by a different route, and arrived at Rome on the same day as his betrothed. He knelt with Ursula at the feet of the Pope, and, being baptised, received in exchange the name of Ethereus.

After a certain time spent in Rome, the holy maidens bethought them to return home again. Thereupon, Pope Cyriacus decided to accompany them, together with his cardinals, archbishops, bishops, patriarchs, and many others of his prelates. They crossed the Alps, embarked again at Basle, and made their way northward as far as Cologne. Now it happened that the army of the Huns was at that time besieging the Roman colony, and the pagans fell upon the eleven thousand virgins, with the Pope and their other saintly companions. Prince Ethereus was one of the first to die; then Cyriacus, the bishops, and the cardinals perished. Last of all, the pagans turned upon the virgins, all of whom

they slew, save only St. Ursula. Her they carried before their king, who, beholding her beauty, would fain have wedded her. But Ursula sternly refused the offer of this son of Satan; whereupon the king, seizing his bow, trans-fixed her breast with three arrows. Hence her symbol in art is an arrow.

St. Ursula is the patroness of maidens, and especially of schoolgirls. There existed at Venice a benevolent institution, under her patronage, for the support and education of orphan girls, the **Scuola di Sant' Ursula** (near San Giovanni e Paolo). For this Scuola, Carpaccio painted the present series of scenes from the life of the patron saint, between 1490 and 1495. They are now well reunited in a room somewhat resembling their original abode. After seeing them, it is well to visit San Giorgio degli Schiavoni, where you will find a similar series, also by Carpaccio, from the lives of St. George and St. Tryphonius, still arranged in their first setting. These pictures, with those at San Rocco, will help you to piece out your idea of the splendid character of the old Venetian *Scuole* or charitable guilds. The visitor who has seen Bruges will also compare them mentally (or still better by means of photographs) with the Memlings of St. John's Hospital.]

This room and the two which follow it have been built in the upper floor of the suppressed church of the Carità. The St. Ursula series begins to the L. of the door as you enter; unfortunately, not all the pictures have been placed, it seems to me, in their proper chronological order in the story.

572. The Ambassadors of the pagan English king arrive at the court of the Christian king Maurus to ask for the hand of Ursula. To the extreme L. is the loggia or porch of the palace, with gentlemen in waiting; below, a senator in a red robe; in the background, a port like that of Venice. In the central portion of the picture, the chief ambassador, kneeling, presents his letter to King Maurus in council; behind him, the other ambassadors make their obeisance; in the background, a galley, and Venetian architecture of

the early Renaissance. To the extreme R. is a subsequent episode : King Maurus conveys the message to his daughter, who is counting on her fingers the three conditions under which alone she will consent to accept the suit of Conon. Notice her neat little bed, and the picture of the Madonna on the wall. This daintily simple room has one side taken out, as at a theatre. The duenna below with the crutch obviously gave the hint for the old woman with the basket of eggs in Titian's *Presentation in the Temple*. Observe the classical touch in the medallion of a Cæsar on the pillar in front of her.

573. The Ambassadors of the pagan English king leave the court of the Christian monarch. A preternaturally busy secretary writes the answer with the conditions to Conon. Observe the characteristic Venetian decorations of coloured marble, the niche over the door, and the architecture in the background.

574. The Ambassadors render their report to the pagan king in his own city, the architecture of which, though still essentially Venetian, is meant to contrast as barbaric and antiquated with that of the Christian king's civilised capital. To the extreme R., King Agrippinus, seated, and looking fiercely pagan, receives the Ambassadors' report in a little octagonal summer-house with exquisite columns of coloured marble. Note the wall behind, and the gardens. Outside stands a very Venetian crowd, with a balustraded bridge like those on the Riva. The central part of the picture is occupied by Prince Conon and his knightly attendants ; the Prince stands in the exact middle with his hand on his heart. All the architectural details are worth close notice.

575. The Departure of the two Lovers. On the L., Conon, with fair hair and a long red robe, takes leave of his parents ; in the background is the fantastic architecture of the pagan city, the turreted portion to the extreme L. being intended to produce a specially barbaric effect. The hill-town in the L. background resembles the neighbourhoods of Vicenza and Brescia. To the extreme R., St. Ursula takes leave of her parents, this Christian leave-taking being care-

fully contrasted with the pagan one of Conon. The robes of Ursula, her father, and her weeping mother, are all beautiful. In the background, the stately Christian city, an ideal early Renaissance Venice. A little to the L. of this group, near the flagstaff, is a somewhat later episode: Conon and his bride, this time somewhat differently dressed, meet for embarkation. (Perhaps, however, this scene represents Conon landing in Brittany, and received by Ursula; while to the R. they may both be taking leave of Maurus.) The shipping, and the other accessories, such as the pontoon and the magnificent carpets, deserve close inspection.

Omit for the moment **576** in the centre.

***577.** Ursula and Conon arrive together on the same day at Rome, where they are met in solemn procession by the Pope, accompanied by a magnificent retinue of ecclesiastics. All the robes here are exquisitely rendered. In the distance to the L., the train of eleven thousand virgins winds slowly, in single file (as in the Memlings at Bruges), absorbed in meditation, across the Campagna, with the Alps in the distance. Near them are eleven standards for the eleven thousand, and one with a red cross for St. Ursula. Many of the principal maidens wear coronets. In the background rises the castle of St. Angelo. Do not overlook the portable baldacchino and all the other ecclesiastical accessories in this fine and fantastic ceremonial picture.

****578** (which ought to have come much earlier in the arrangement, at least if the legend was faithfully followed). St. Ursula's Dream, a very lovely picture. The saint lies peacefully sleeping in a neat little bed under a simple canopy; to the extreme R., the angel enters. Every detail here is delicious, from the flower-pots and flowers in the window, to the clogs which the tidy little saint has put off by her bedside, and the dainty crown which she has carefully laid on the parapet at the foot of the bed. A virgin martyr, but an ideal housewife.

579. Arrival of St. Ursula at Cologne. On the L., the maiden saint is seen in a portentous galley, very difficult to navigate, accompanied by the Pope and all his ecclesiastics.

Behind, in another galley, some assorted specimens of the eleven thousand. A messenger in a boat seems to inform the pilgrims (quite needlessly) of the state of the city. To the R. is the besieging army of the Huns, most of them in frankly anachronistic late fifteenth-century armour. In the background, the King of the Huns, himself mounted, directs the siege. Beyond him stretch the tents of his followers, and then the turreted walls of Cologne manned by the defenders. It must, however, be admitted that this is all very make-believe warfare. Nobody seems to take it seriously.

580. The Martyrdom of St. Ursula and the Eleven thousand Virgins. In the centre, the King of the Huns, a most courtly and knightly gentleman for a pagan savage, bends his bow and directs an arrow straight at the heart of the kneeling St. Ursula. Behind her are Conon (?) and one of the virgins. A little in the background, the good Pope receives an arrow-wound and a sword-thrust, and his tiara falls from his dying head. To the extreme L. takes place an indiscriminate massacre, in which violent action (a weak point with Carpaccio) is only tolerably represented; one Cardinal in particular, with an arrow in his face, is frankly comic. The upper part of the picture is formed by hard trees and a landscape background. The courtiers of the King of the Huns are chiefly remarkable for the barbaric variety and eccentricity of their weapons, in designing which Carpaccio's fancy runs riot. To the extreme R. is the Burial of the Saint, who is borne on a bier by ecclesiastics into a church, attended by sympathisers who seem to be portraits of Venetian gentlemen. The kneeling figure at the base is doubtless one of the donors. This is the poorest and least worthy work of the whole series. Carpaccio here attempts a task beyond his powers.

Now return to **576**, opposite, which is really the last of the series. It represents the Glorification or Apotheosis of St. Ursula. In the centre stands the triumphant saint, elevated on a clustered column of palm-branches, symbolical of martyrdom, and ringed by red cherubs; behind her is a glory; around her, a mandorla-shaped group of little winged

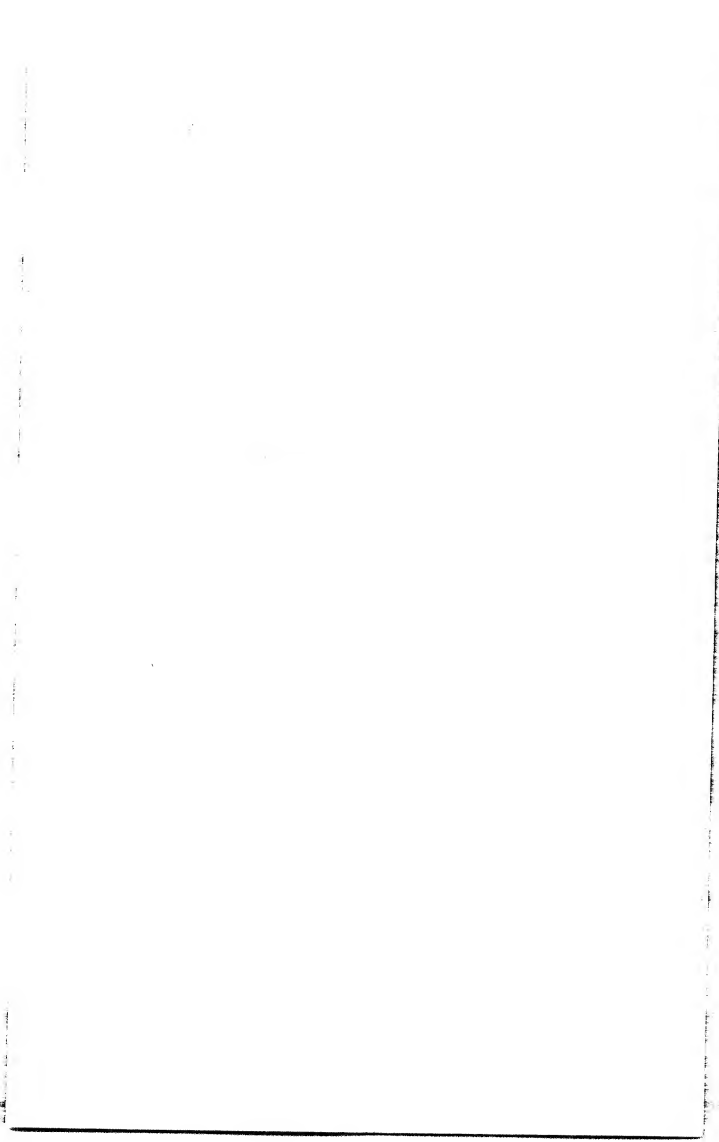


Photograph: Brogi

S. CATHERINE BY CARLO CRIVELLI

(NOW AT THE BRERA)

Compare with the S. Catherine in the Santa Conversazione by Palma Vecchio,
No. 147, Room vii in the Academy



angels; above, the Eternal Father, much foreshortened, stretches His welcoming arms to receive her into bliss immortal. Below are the companions of her martyrdom and her glory, the eleven thousand virgins, two of them holding banners, together with the sainted Pope and the ecclesiastics who accompanied him. I fail, unfortunately, to discriminate Canon. The three portrait-like faces on the L. I take to be those of the donors.

ROOM XVII.

Cross the corridor, mount a few steps, and turn to the left.

103 and 105. *Carlo Crivelli.* Panels with saints.

51. A Crucifixion, attributed to the workshop of *Squarcione*, in which Crivelli, Mantegna, the two brothers Bellini, Cosimo Tura, and others studied.

****588.** *Mantegna.* St. George and the Dragon, with one of his characteristic garlands of fruit and foliage. This may be reckoned among the gems of the collection. Examine it closely for its splendid workmanship and the delicate treatment of its accessories. It is so admirably and minutely touched that if you sit opposite it and look at it through an opera-glass, which enlarges considerably, it gains rather than loses by magnifying. A masterpiece of its master.

47. *Piero della Francesca.* St. Jerome and a donor.

581. Ruined altar-piece by *Bartolommeo Vivarini.* In the centre, a very wooden Nativity, with the usual features—shed, star, wattled manger, ox and ass, etc.; in the background an ill-drawn Annunciation to the Shepherds; on the sides, L. and R., Peter and Paul (keys and sword); further L., St. John Baptist, St. Andrew, St. Francis with the stigmata; further R., St. Jerome, St. Dominic, and probably St. Theodore.

Also **584** and **585.** SS. Magdalen and Barbara, by the same artist.

Between them, **615.** *Bartolommeo Vivarini.* An early Madonna and saints, in the old "tabernacle" altar-piece

style, from the suppressed church of Sant' Andrea della Certosa (the Carthusian monastery). In the centre is a lovely enthroned Madonna with a sleeping Child—compare with the Cosimo Tura and the Bellini. To the L., St. Andrew, the patron of the church, and St. John the Baptist; to the R., St. Dominic and St. Peter.

Each figure is in its own separate niche. There is no correlation of the subject. The intention is to render spiritual character and feeling, rather than beauty. It is a picture for the simple worshipper, not for the æsthetic connoisseur.

607. *Alvise Vivarini*, nephew of Bartolommeo and son of Antonio, the last of his school. Madonna enthroned, with Franciscan saints; altar-piece painted for the Franciscan church of San Francesco at Treviso. In the centre, Our Lady sits enthroned on a lofty pedestal; her features are somewhat insipid. In the foreground stand the four great Franciscan saints, from L. to R., as follows: St. Louis of Toulouse, St. Antony of Padua, St. Francis, and St. Bernardino of Siena. Behind these four Franciscans stand the parents of Our Lady, St. Joachim, holding the dove of his offering, and St. Anna. The arches at the back and the long line of the saints convey faint reminiscences of the earlier formal arrangement in niches. This is considered Alvise's masterpiece; it well illustrates the harm done to such pictures by seeing them in a gallery, divorced from their primitive ecclesiastical surroundings, in which they were full of symbolical meaning. The Franciscan saints have nervous, fleshless faces, anxiously devotional. The pose is hard and stiff, with no flowing grace nor softness of outline. Note the peculiarity in gesture, and the tendency to ascetic emotion in the severe faces, ashen in complexion and lean to emaciation. Yet the sincerity and the simplicity of the work are refreshing, and there is a charm greater than far more competent work often yields.

72, 73, and **348,** all by *Catena*, who is supposed to have worked under Alvise Vivarini, and to have been influenced by Giovanni Bellini and Giorgione. There is little evidence here of the influence of the last of these painters.

On the end wall—

628. **Cosimo Tura of Ferrara.* Madonna and Child. A characteristic specimen of this harsh but powerful Ferrarese-Bolognese master. Note the contrast between the hard detail of the figures and the elaborate detail that surrounds them.

606 and 608. Annunciation, by *Bernardino Parentino.* A dull, heavy picture. As usual, the angel L. and Our Lady R. The action almost always takes place in a loggia. Our Lady's face is already characteristically Venetian.

618, 619, and 593, Saints, by *Alvise Vivarini.* Peculiar gestures, exaggeration of the nude, and a strange mixture of intensity and whimsicality of expression are notes of the characteristics of the school of the Vivarini, as distinguished from the sunny placid state of well-being which Giovanni Bellini was content to paint. The St. Chiara is a remarkable figure. An ideal recluse, who has had visions, has suffered and has ruled. A certain benignity tempers the firm lines of her face. Seldom does the Venetian school succeed in expressing such high elevation of character.

68. *Marco Basaiti.* Two panels from an altar-piece; St. James with his staff, and St. Anthony Abbot with his Tau-shaped cross and bell. Marco Basaiti was a follower of Alvise Vivarini.

***108.** *Marco Basaiti.* Youthful dead Christ, attended by angels. A rare treatment of this subject.

107. *Marco Basaiti.* St. Jerome in the Desert, as a Penitent—as usual, holding the stone with which he hammers his breast. The two great St. Jerome subjects are this and St. Jerome in his study as translator of the Vulgate.

***600.** *Boccaccio Boccaccino.* A Cremona painter (1495–1518). Madonna and Saints; his masterpiece. A little to the L., Our Lady holds the Child on her lap; further L., St. Catherine (a most graceful figure, beautifully robed) holds out her hand to receive the mystic ring from the hands of the infant Christ whose bride she is. On the R., St. Rose, holding the palm of her martyrdom. These two female

figures are exquisitely and touchingly rendered. To the extreme R., St. Peter with his keys, and St. John Baptist with his cross of reeds. The background is formed by a charming mountain landscape, with a lake and city. Observe in this delicious idyllic work how the assemblage of saints attendant on the Madonna has ceased to be symmetrical, and lost all memory of the early arrangement in rows; the figures are here thrown into that sort of concerted composition which is known as a "*Santa Conversazione*." Yet the treatment is still typical of the fifteenth century, and is not affected by the new feeling for light and shade.

Then follows an interesting collection of pictures by Cima da Conegliano, a follower of Alvise Vivarini and a pupil of Giovanni Bellini. A painter who remained unaffected by the new manner, in which things are seen in relation to their surrounding atmosphere and according to natural effects of light and shade.

***611. Cima.** The Incredulity of St. Thomas. An altarpiece painted for the *Scuola* of the Masons in Venice, St. Thomas being the recognised patron of the building trades. The action takes place in an arcade, from which is seen a distant view of Cima's favourite mountains. To the R. stands a sainted episcopal figure, usually explained as St. Magnus, the holy bishop of Altinum, but more probably St. Nicholas, the patron saint of merchants and the middle classes. (Compare the figure with the undoubted St. Nicholas holding the three balls, in the opposite altarpiece by the same artist.) Fine bold outlines; vivid and pure colour; great and grave religious sincerity. This is considered to be Cima's masterpiece. A picture by him very like it, but without the St. Nicholas, is in the National Gallery in London.

623. St. Christopher carrying the Child.

592. *Cima da Conegliano. Tobias and the Angel. Altarpiece from the suppressed church of the Misericordia, much injured and restored, but still very beautiful. Cima was one of the greatest of Giovanni Bellini's pupils, and this may

rank even now among his noblest works. In the centre, the Archangel Raphael leads the youthful Tobias, who holds in his hand the fish which was to cure his father's blindness. Both figures are extremely graceful. To the L. is St. James the Apostle, with his pilgrim's staff; to the R., St. Nicholas of Myra, holding the three golden balls which are his symbol. Observe in this picture how the attendant saints, who in earlier times stood apart under a separate canopy of the altar-piece, or, if thrown into one panel, were treated as single figures in isolation, now begin to form a concerted group, though they do not yet take any part in a combined action, as is the case in the later treatment known as the *Santa Conversazione*. (Watch this development hereafter.) Here the saints, though standing in the same beautiful landscape background with the central figures, are still purely abstract personages, assessors, as it were, of the main scene. The superior position of the Archangel and Tobias is quaintly shown by elevating them on a little mound or hillock. But observe at the same time how **landscape** is now beginning to assert itself. Though damaged, this picture is still fine. Good colour throughout: excellent draperies.

603. *Cima da Conegliano*. Half-length Madonna and Child, with St. John and St. Paul; the latter may always be known by his bald head, pointed beard, and sword. Behind the Madonna, a curtain, on either side of which peeps out a landscape. This type of half-length Madonna, with curtain, parapet, and open background, is highly characteristic of the Venetian school of the Bellini period. Our Lady's features are redolent of the Venetian ideal: they may be traced afterwards in Titian and his followers. This is an admirable picture, beautifully rendered.

604. *Cima*. Deposition from the Cross. The dead Saviour is supported by Joseph of Arimathea; on the other side are Our Lady as the Mater Dolorosa, and St. John; at the ends, another Mary and Mary Magdalen.

ROOM XVIII.

At the end of Room XVII, there is a small room in which are hung a number of panel pictures by *Giovanni Bellini*, the first of the great Renaissance painters of Venice, as well as examples of his pupils or school. Bellini lived from 1427 till 1516, and was brother-in-law of Mantegna. His life just covers the great developing period of the Renaissance.

On entering, turn to the left.

****595.** Five little allegories by *Giovanni Bellini*; probably panels from a decorative chest. These dainty and charming cameos should be closely examined for their exquisite, almost classical, painting. They are masterpieces in little. No satisfactory explanation of their subjects has yet been offered.

612. *Giovanni Bellini.* Madonna with the red cherubs, a characteristic and silvery early specimen. The Child is a piece of simple naturalism.

583. *Giovanni Bellini,* half-length Madonna and Child. This picture is in the earliest manner of the great painter, still betraying some faint traces of Byzantine influence (especially observable in Our Lady's face, head-dress, and hands), as well as something derived from the school of the Vivarini. As yet, Bellini's art has not succeeded in emancipating itself from conventional trammels. Compare this picture carefully with the great Madonna (by Antonio and Giovanni) in the last room we examined, and with the other Bellini Madonnas in this Hall.

Pass the window, on the end wall—

613. *Giovanni Bellini.* Half-length Madonna and saints. To the L., St. Catharine; to the R., St. Mary Magdalen. The figures are lighted from below, being intended for a lofty altar-piece. The two women are both types of Venetian beauties.

****596.** *Giovanni Bellini.* Half-length Madonna and Child, known as the Madonna of the Two Trees, also as Madonna degli Alberetti—one of the most beautiful which he ever painted. Compare it with 594 and the other examples. This may be numbered among the loveliest things in the

collection. The strong columnar neck and dignified matronly character of Our Lady in this characteristic Venetian work should be closely observed, and mentally contrasted with the girlish ideal Florentine type, as well as with the gracious character of the Lombard Madonnas. The Child in this picture is extremely charming and sweetly infantile. Dated 1487.

****610.** *Giovanni Bellini.* Altar-piece, with Our Lady and two saints. This is one of Bellini's finest pictures; it is a typical Venetian half-length Madonna, with curtain and parapet. Our Lady's face may be reckoned among the loveliest that Bellini ever painted; the Child is charming in his infantine grace. To the L. stands St. Paul with his sword, its hilt and scabbard exquisitely enamelled: to the R., St. George, in a splendid helmet and glancing armour, grasping his lance or pennant with the red cross. These two faces are obviously portraits, probably of the donors, represented under the guise of their patron saints, for which the features of St. Paul, a characteristic Venetian senator of his period, are excellently adapted. St. George is less happy; he looks more like a staid lawyer or statesman, than the romantic and adventurous knight of the legend. Admirably drawn, patiently wrought, gloriously coloured.

On end wall, **87.** Head of Christ, a fragment from the Transfiguration.

591. *Giovanni Bellini.* Full-length Madonna, with sleeping Child on her knees. This should be compared with the Madonna by his father, 582, and with his own early work, 583. The graceful drawing of the Child marks a great advance in art. The name James Bellinus is on the panel, but some critics think this is the work of Alvise Vivarini.

582. *Jacopo Bellini,* father of Giovanni and Gentile. Half-length Madonna and Child. Compare this rather wooden specimen of Jacopo (who was a pupil of the Umbrian Gentile da Fabriano) with the more distinctly Venetian treatment of the same subject we have just seen in 583, noticing how far Giovanni has been influenced in his conception of Our Lady by the mosaics of St. Mark's.

On the upper line—

594. *Giovanni Bellini.* Half-length Madonna and Child the latter standing (as often) on a parapet; landscape background. Probably an early work. Compare this with the other examples.

Two **narrow rooms** open out of Sala XVII, parallel with it. Enter from the further end of Sala XVII.

On the end wall, **314**, *Titian.* John the Baptist.

245. *Titian.* Portrait of Jacopo Soranzo, in magnificent robes.

95. *Sebastiano del Piombo.* The Visitation.

241 and **230.** Portraits by *Tintoretto.*

In the second narrow room—

244, 233, 234, 236, 240, 228, 237, form a remarkable series of portraits of Venetian Doges and Statesmen, by *Tintoretto.* We are reminded of the State which they served rather than of the personality of the individual. In every face we see the policy of "the not too much"; and that custom and precedent has destroyed initiative. And yet how ably such men kept up the forms of a great tradition long after its vitality was gone!

298. Attributed to *Giorgione.* A small portrait.

305. *Pordenone.* Portrait of a woman.

ROOM XX.

Hall of the Presentation.

This fine hall was originally the Albergo (guest-chamber or public reception room) of the Fraternity. It still retains its magnificent decorations, and the pictures it contains were originally painted for the very places they now occupy. The gorgeous carved and gilded wooden **roof** represents Christ in Benediction, surrounded by the four Apostles with their symbols.

Take a seat near the staircase, and examine first,

****625.** *Antonio Vivarini da Murano* and *Giovanni Alamanno,* Our Lady and Child with the Doctors of the Church (1445). This glorious work is the finest surviving

specimen of the early Venetian school. In the centre, on a raised dais, sits Our Lady, enthroned, with the Child erect on her knees. The placid though somewhat insipid features of both show the influence of the Cologne school, in which it is probable that Giovanni (the German) received his art-education. The soft and pensive early German tinge in Our Lady's face helped to form the later Venetian type of Madonna. The closed garden in which she is seated, as well as its beautiful architectural framework and throne, also recall the German Paradise-pictures. Four angels hold a canopy over the Madonna's head. To the L. stand two of the Latin Doctors of the Church; St. Jerome, in his Cardinal's hat and robe, holds the church in one hand, and his translation of the Scriptures (the Vulgate) in the other; with St. Gregory the Pope, in gorgeous canonicals, at whose ear the Holy Ghost, as a dove, whispers. To the R. are the other two Doctors, St. Ambrose of Milan, grasping the scourge, symbolical of his act in repelling the Emperor Theodosius from the gates of the church at Milan after the massacre at Thessalonica; and St. Augustine, bearing his book *De Civitate Dei*. Both these are habited in their vestments as bishops. You cannot sit too long before this noble and beautiful picture, supreme in its own kind: examine every part of its decorative work carefully. Alike in colour and in sentiment it forms the foundation for all later Venetian painting.

Over the entrance doorway *(626), *Titian's* Presentation in the Temple, a picture painted for the place it now occupies, and with the stonework in its right-hand corner forming an apparent continuation of the doorway beneath it. It was long removed from this spot, and had the two breaks below filled up with canvas; but it has now, to its great advantage, been restored by the authorities to its original position. It treats its subject somewhat cavalierly, as a mere excuse for voluptuous painting, fine colour, and good architectural perspective. St. Joachim, in a yellow robe, with his back turned to the spectator, near the centre of the picture (just behind the little jumping dog), lays his hand on

St. Anne's shoulder. These are the parents of the little Virgin, and they have brought her to the Temple to present her to the Lord. Our Lady herself, contrary to their expectations, mounts the steps alone, and fearlessly halts near the middle. At the top, the High Priest opens his arms to receive her, attended by other priests. Below, near the foot of the stairs, spectators, who are mere sumptuous portraits of handsome Venetian ladies, observe her action with praise and admiration. To the L. stand senators and nobles, obviously portraits, and clearly more interesting to Titian than the sacred personages. The background is an excellent landscape in Titian's own country of Cadore. The "celebrated" old woman with the basket of eggs in the centre foreground is undoubtedly suggested by a similar figure in a picture by Carpaccio. This work is, of course, much later in date than those we have hitherto been examining, and I merely mention it here for local convenience. Its Renaissance architecture and its free Renaissance feeling and composition may be instructively contrasted with the fine early decorative arrangement of 625. I star it rather out of deference to universal opinion than from any personal liking for its tawdry sentiment.

Opposite the Presentation on the wall of the staircase, 621, 621a, 621b, and 621c, four anconas painted by Bartolommeo Vivarini and his school. They represent Madonna and Child between St. Francis and St. Theodore; The Nativity, with St. Jerome and St. Louis; St. Sebastian between St. John the Baptist and St. Anthony Abbot; St. Lawrence between St. John the Baptist and St. Antony of Padua.

Return often to the Academy, and remember always that many admirable pictures are omitted here for want of space. Those who desire more information about all these works can use Karl Károly's excellent Guide to *The Pictures of Venice*, which gives a bewildering variety of discordant opinions about each work from all the recognised critical authorities.

VII THE DOGE'S PALACE

INTERIOR

[I]N the early part of the fifteenth century Gentile da Fabriano and Vittore Pisano were invited to Venice by the signory in order to decorate the **interior** of the Doge's Palace, at an age when native artistic talent was still deficient in the lagoons. They must no doubt have produced some of their finest works in this building. At the close of the fifteenth century, again, when the great native school of the *Bellini* had developed its peculiar local excellences, the chief painters of that golden age were further commissioned to adorn with paintings the new portions of the Palace, recently completed. We cannot doubt that many of the noblest creations of Giovanni and Gentile Bellini, Cima, Catena, Bissolo, and their contemporaries were painted for this purpose; while some of Titian's most splendid works also decorated the walls of the State apartments. Unfortunately, however, almost all these once famous masterpieces perished in the terrible fire of 1574, while the later fire of 1577 destroyed the remainder. We are thus left with mere scattered fragments of the artistic works produced by the finest age of Venetian painting.

After the great fires, however, the halls were restored with fitting magnificence, and decorated anew with a series of sumptuous paintings, mainly by **Tintoretto**, **Paolo Veronese**, and **Palma the younger**, who are here seen to the best advantage. These works are too numerous (and often too similar) for description in full, while many of them,

being classical in subject or presenting slight variants on now familiar themes, require comparatively little explanation. Hand-catalogues are also supplied by the authorities in all the rooms, and by their aid the visitor can identify for himself the various subjects. I therefore limit myself for the most part in this book to describing the following three sets of compositions :—

- (1) The great masterpieces ;
- (2) The pictures specially requiring explanation ; and,
- (3) Those which call for brief notes on peculiar variants of the customary themes.

Many of the pictures, however, which I do not notice are thoroughly deserving of attentive study by those whose time suffices for the purpose.

Remember that the pictures in the Doge's Palace thus represent only the *last great age* of Venetian painting.]

The Palace is open *daily* from 9 to 3 ; admission, 1.20 c. per person. It is also open *free* on Sundays and public holidays, from 10 to 2 ; but as the order in which the rooms must be visited is then altered, and no hand-catalogues are supplied, I do *not* advise you to see it on a free day. Pay like a man, and see the pictures properly in the right succession.

The **entrance** is at the top of the *Scala dei Giganti* ; tickets are taken in the loggia on the first floor. Thence you mount the steps and pass *above* the Principal Floor to the highest story, which (owing to the peculiar construction of the lower ranges) contains most of the chief reception rooms of the Palace. (The lower floors are mainly occupied by the loggia ; no doubt the jealous Venetian oligarchy purposely raised itself to this safe height above popular spying.) We ascend on week-days by the *Scala d'Oro*, or Golden Stairs, so called from its gilt and painted ceiling ; erected by Sansovino, 1556. Up this staircase, in the days of the Republic, only those nobles whose names were written in the Libro d'Oro were permitted to pass.

At the top of the steps we enter first a little ante-room known as the

ATRIO QUADRATO,

which is practically the *main vestibule* of the Palace. Its *walls* are hung with good portraits of senators, by Tintoretto. The *ceiling*, also by Tintoretto, represents Doge Lorenzo Priuli receiving the sword of office from the hands of Justice. Above, in clouds, St. Mark is enthroned as representative of Venice; below, in presence of the personified, crowned and seated Venezia, Justice, holding her balance, presents the sword to the aged Doge, who wears his richly-jewelled robe and cap of office.

A door to the L. admits to the

SALA DELLE QUATTRO PORTE,

so called from its four entrances. This was the hall through which ambassadors to the Republic were conducted to the waiting-room. On the **entrance wall**, in the *centre*, is a famous picture by Titian, known as the *Fede; all these pictures, however, though commonly called by such sacred names, are best treated as *portraits of Doges*, represented in the act of adoring some saint or Madonna. The Doge in this instance is **Antonio Grimani** (1521-1523); he kneels, in armour, covered by a rich robe, on a footstool. He has removed his cap of office, but retains the ugly white linen skull-cap beneath it. A page by his side holds the jewelled ducal crown. To the R. are halberdiers in attendance, beside a rich red curtain. The figure before which Grimani kneels is not a saint, but a personification of Faith, holding the cross and cup and surrounded by a luminous glory of cherubs. Faith is very theatrical, almost vulgar: she foreshadows the rococo. To the L., St. Mark with his lion represents Venice; the town itself, as it existed in Grimani's time, is seen in the background. This is the whole of Titian's picture, painted for another apartment; having been removed later to this room, and to a wall too large for it, the additional figures at either end were added by his nephew, Marco Vecelli. The whole work is a fine, brilliantly-coloured, vigorous, unpoetic picture.

R. of the door, *Doge Marino Grimani* kneeling before the Virgin and Child, by Giovanni Contarini, a pupil of Titian's. St. Mark directs the Doge's gaze to Our Lady and the Child ; on the R. is St. Sebastian ; in the centre background, Grimani's personal patron, Santa Marina.

The corresponding picture to the L. represents the reconquest of Verona by Venice from the Duke of Milan in 1439, also by Contarini ; feeble.

The **wall opposite** this is covered by three canvases of less artistic interest, representing Venice as the host and arbiter of foreign nations. L., the ambassadors of Nuremberg accept the arbitration of the Doge and Senate on their law of apprenticeship, by Gabriele Caliani.

Centre, Henry III of France is hospitably received in state at Venice, by Andrea Vicentino ; the picture shows the triumphal arch erected for the occasion.

R., the Persian ambassadors bring presents of rich oriental fabrics from the Shah to Doge Marino Grimani, in 1603, by Carletto Caliani.

The *ceiling* is painted by Tintoretto, but has been ruined by repainting. Its *central panel* represents Jupiter bestowing on Venice the sovereignty of the sea ; in the background a riotous chorus of gods. Note the appearance here of pagan mythology.

The door opposite to that by which you entered leads to the

ANTECOLLEGIO,

with a florid late Renaissance mantelpiece. Here ambassadors sat to await their audience. This room is chiefly decorated with *mythological pictures*, representing the wealth, power, and arts of later Venice.

L. of the door by which you enter, Tintoretto, *Mercury with the Graces—the commerce and civilisation of Venice ; noble specimens of nude figures, admirably rendered.

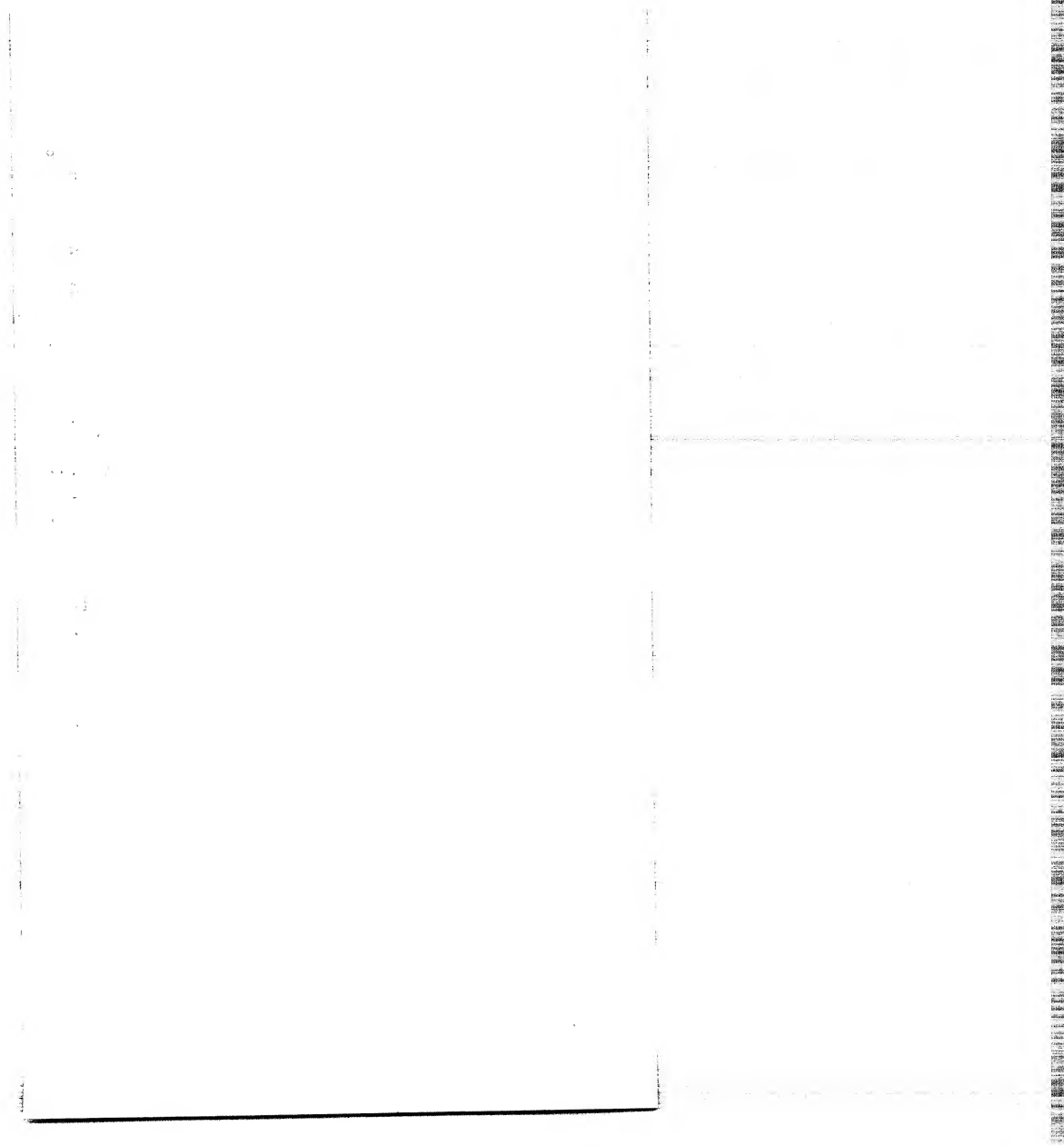
Opposite this **Bacchus and Ariadne, also by Tintoretto. Ariadne, deserted in Naxos by Theseus, is discovered by Bacchus, wreathed in vine leaves : Venus crowns her with the stars of her constellation.



Photograph: Anderson

"DANAË"

PAINTED IN 1554 BY TITIAN. NOW IN THE GALLERY OF THE PRADO AT MADRID
Compare with Tintoretto's "Bacchus and Ariadne," in the Anticollagio in the Ducal Palace



Many of Tintoretto's pictures are outlines of a mood, notes of an emotion stimulated by some inspiration and carried no further. That is not the case here. The human form is elaborated with loving care. Bacchus is the mystical power of nature, the soul of that tonic strength which the Greeks found in the vine and in all that springs from the warmth of the sun and the freshness of the rain. He is the god who wanders over the world giving to men the secret of life. In his union with the ideal beauty of Ariadne there is the rhythmic perfection of life and nature.

Beyond the door, *Minerva repelling Mars, by Tintoretto—wise counsel saves Venice from war: to the L., Peace brings plenty to Venice.

Wall opposite the windows, Paolo Veronese, *Europa carried off by Jupiter, in the guise of a bull; one of Paolo's most famous and beautiful pictures, yet with germs of decadence.

The dark canvas beside this last represents Jacob's return from Laban, by Leandro Bassano. These two pictures were not painted for the places they occupy: intrusive works.

Between this and the door of entrance, the Forge of Vulcan, by Tintoretto, representing the handicrafts of Venice: murky and gloomy.

The next door leads to the

SALA DEL COLLEGIO.

This was the hall in which ambassadors were received by the Doge, sitting on a throne of state on the dais at its further end: beside him sat the signory.

Over the door of entrance, Tintoretto, *portrait of Doge Andrea Gritti. To the L. stands the Doge, in his cap and robe of office, admirably painted. At his feet, angels typify peace and plenty. St. Mark, holding his Gospel, directs the Doge's look towards the Virgin. On a high throne to the R. sits Our Lady with the Child, a graceful and gracious figure. Around her spreads a luminous halo of cherubs, still slightly mandorla-shaped. On the R. are Franciscan saints (representative of the order which Gritti specially

affected), St. Bernardino of Siena, with his glowing I.H.S., and St. Louis of Toulouse. The centre of the picture is occupied by a youthful martyr, probably St. Marina, bearing a palm, and presenting one of the Doge's children to Our Lady. (Padua was taken on St. Marina's day.)

Over the door to the L. of this, Tintoretto, commonly though absurdly known as the "Marriage of St. Catherine"; *portrait of Doge Francesco Donato, who is presented by St. Mark, bearing his Gospel. Behind him, angels (or rather virtues, Prudence and Temperance) bearing plenty to Venice. Below, the Doge's personal patron, St. Francis. The L. of the picture is occupied by Our Lady and the Child, the latter in the act of placing a ring on the finger of *St. Catherine of Alexandria, crowned and holding her wheel. The Doge thus shows his devotion to Our Lady and to the patron saint of the Venetian territory. Background of the lagoon.

The centre of the wall is occupied by another Tintoretto, Doge Nicolo da Ponte kneeling before Our Lady. The Doge is introduced as usual by his official patron, St. Mark. Beside him stands Nicolo's personal patron, Saint Nicolas, over whose head angels hold the bishop's mitre. The Most Serene Prince is engaged in adoring a heavenly group composed of *Our Lady and the Child (one of Tintoretto's most charming Madonnas), St. Antony with his crutch and bell, and St. Joseph. In the background, Venice. All these pictures are very characteristic portraits of Doges with the special objects of their adoration. We have now travelled a far cry indeed from the primitive little figure of the kneeling donor, so common in early Venetian altar-pieces.

The rest of this wall is filled by a Tintoretto: portrait of Doge Alvise Mocenigo adoring the Saviour, who appears in clouds of luminous glory to the L. of the picture. Beneath him an angel. St. Mark introduces the kneeling Doge. The right-hand side of the picture is occupied by two brothers of the Doge, in prayer with their patrons, St. Nicolas and St. Andrew. Behind them are St. John the Baptist and St. Louis of Toulouse (Doge Alvise's personal

patron), with a long perspective of the Libreria Vecchia and the Campanile.

Over the **throne**, which occupies the centre of the dais, *portrait of Doge Sebastiano Venier, rendering thanks to the Saviour for the victory of Lepanto (in which he took part), by Paolo Veronese. The Doge is introduced by St. Mark and (I think) St. Justina of Padua (on whose day the battle was fought). Behind him, another saint, perhaps St. Catharine, holds his ducal crown; pages support his robe and helmet. To the L. kneels Faith, with the symbolical cup. Beyond her we catch a glimpse of the battle of Lepanto, which is here votively commemorated. Behind the Doge stands the heroic Agostino Barbarigo, the real conqueror (killed in the battle), holding the consecrated banner of St. George. In clouds we see the Saviour, bearing the crystal globe, giving His benediction, and visibly ordering the affairs of the universe. The figures in painted niches at the sides are the Doge's two patrons, St. Justina (his lucky day) and St. Sebastian (his name-saint).

The rich **ceiling** is entirely painted by Paolo Veronese. In its centre oval is Faith; over the dais, *Venice enthroned on a globe, attended by Peace and Justice.

Renaissance **mantelpiece**.

The door here gives access to the

SALA DEL SENATO,

still fitted up with the Doge's throne, stalls for the Procurators, and the seat of the Senators. Its decorations, less rich, are mainly by Palma the younger.

End wall, opposite the throne, *portraits of Doges Lorenzo and Girolamo Priuli, brothers who successively held the dukedom, by Palma the younger. To the R. kneels Girolamo, attended by his namesake St. Jerome, with his lion and his translation of the Vulgate. To the L. is Lorenzo with his namesake St. Lawrence. (The tomb of these two Doges, similarly attended by their two patrons, covers a wall in San Salvatore, and may be profitably visited in connection with this picture.) Above, in clouds, a feeble figure of Christ,

attended by St. Mark and the Blessed Virgin. This is a good Palma, but far inferior to the Tintoretto's and Veroneses.

Window wall, San Lorenzo Giustiniani elected as first Patriarch of Venice in 1451, by Titian's nephew, Marco Vecelli.

Wall opposite this, to the L., portrait of Doge Pietro Loredan, by Tintoretto. L., his patron, St. Peter; R., St. Louis of Toulouse. Above, L., Our Lady, in clouds, as the Madonna of the Immaculate Conception, surrounded with stars and without the Infant: this new form of Virgin was then the most popular embodiment of the Madonna: R., St. Mark with his lion. Background of St. Mark's, the Campanile, the Clock Tower, etc.

Over the door, a picture by Palma the younger, symbolical of the resistance to the League of Cambrai, formed by the European Powers to crush Venice. In the centre, Doge Leonardo Loredan, crowned by angels. To the L., Venice, with the lion of St. Mark and the sword of Justice, eagerly attacking Europe on a bull. Europe bears a shield blazoned with the various arms of the allied States. To the R., allegorical figures bring corn and plenty to Venice; the length of her purse makes her capable of withstanding united Europe.

To the R. of this, portrait of Doge Pasquale Cicogna, by Palma the younger. The Doge kneels before the risen Saviour, to whom he is introduced by St. Mark, though, oddly enough, he is looking away towards the allegorical figure representing, I believe, Crete, and holding a labyrinth as symbol. (Cicogna had been governor of the island.) To the R., Faith; to the L., Peace and Justice, embracing, with the olive branch and scales. Very emblematic.

The last picture on this wall is a portrait of Doge Francesco Venier, by Palma the younger. It shows the last stage in the de-Christianisation of these Doges' portraits. Note that the Doge stands no longer before Our Lady or a saint, but before enthroned Venice, to whom he presents the various cities of which he has been governor, typified by

beautiful female attendants. Above, on the R., are St. Mark, and the Doge's personal patron, St. Francis.

Over the throne, *portraits of two Doges, by Tintoretto. To the L. kneels Doge Marc' Antonio Trevisano, accompanied by his patron, St. Antony the Abbot, with his crutch and bell. Close by, to the L., is the wounded St. Sebastian, a precaution against plague. To the R. kneels Doge Pietro Lando, accompanied by St. Mark and by his own patron, St. Peter Martyr, near whom stands his spiritual father, St. Dominic, with the lily. The central, or spiritual portion of the picture is occupied by a fine Pietà, the dead Christ supported by angels: the St. Mark and St. John to the L. appear to be writing their Gospel accounts of the Crucifixion.

Of the numerous pictures in the magnificent painted **ceiling**, the most important is the central panel, by Tintoretto, representing Venice enthroned among the gods as Queen of the Sea, with Tritons and Nereids rising from below and bearing their gifts from the ocean. Careful examination of this fine and sweeping but confused work will bring out many hidden allegorical meanings.

The **door** to the *R. of the throne* gives access to the

ANTICHIESETTA, OR VESTIBULE OF THE DOGE'S PRIVATE ORATORY.

Of the pictures which this small apartment contains, only two or three need here be noticed. Opposite the door by which you enter, *Tintoretto, the Princess and the Dragon. This is clearly an allegorical work, the meaning of which I have never succeeded in satisfactorily deciphering. St. George, in armour, has dismounted from his horse; the Princess is bestriding the conquered beast; to the R. is a handsome young bishop, whom I take for St. Louis of Toulouse. The picture must cover some political fact (like that which represents the League of Cambrai); but I must leave the solution of this difficult problem to the ingenuity of my readers. Over the door by which you entered, two

memorial magisterial saints, St. Jerome and St. Andrew, by Tintoretto.

Most of the other pictures in this room are paintings by Rizzi, designs for the mosaics which now adorn the façade of St. Mark's. You will recognise their subjects.

We enter next the

CHIESETTA, OR PRIVATE ORATORY OF THE DOGES,

where mass was said daily by the Ducal chaplain.

The **altar-piece** is formed by a sculptured Madonna and Child, by Sansovino, in a Renaissance niche, over which are placed the arms of Doge Pasquale Cicogna, a crane (the meaning of his name in Italian), with the ducal cap above it. Of the pictures which it contains I will only notice four early Madonnas, more or less of the school of Bellini, none of them of high merit; and, on the L. wall, near the altar, a Pietà, by Paris Bordone, chiefly noticeable for the unconventional and unsymmetrical arrangement of the mourning angels. Near this is a harsh early Renaissance Netherlandish picture (by Mostaert?) of Christ bound to the column.

Return now through the Sala del Senato and the Sala delle Quattro Porte, and enter, through a little anteroom, the

SALA DEL CONSIGLIO DEI DIECI.

The Council of Ten, the Venetian "Star Chamber," sat in this apartment. It was armed with summary administrative-judicial powers. The pictures in this fine hall are for the most part late in date and inferior in merit. They represent episodes (more or less real) in the past history of Venice, supposed to reflect special glory upon the Republic.

Wall of entrance, L. and F. Bassano, a huge and somewhat confused canvas representing Pope Alexander III coming forth to meet Doge Sebastiano Ziani on his return from his victory over Frederic Barbarossa, in the war which Venice undertook against the Emperor in defence of the

fugitive Pope. The Doge in armour, enveloped in an ample robe of state, stands near the centre of the picture, his mantle and cap borne by pages. The proscribed Pope, under a portable canopy, welcomes his champion, surrounded by cardinals, bishops, and other ecclesiastics. The Bassani, like other Venetians of their age, envisage the scene as though it took place with the arms and costume of their own period.

Opposite this, Marco Vecelli (Titian's nephew), the Peace of Bologna, between Pope Clement VII and the Emperor Charles V, in 1529. This is a self-explanatory picture, of a fine ceremonial character, with excellent portraits, and a stately somewhat formal arrangement of the component personages.

The **end wall** is occupied by a dark and confused Adoration of the Magi, by Aliense, a feeble follower of Tintoretto, who has sedulously acquired the master's faults without his conspicuous merits.

The **ceiling** is by Veronese and his followers, typical of the glory of Venice. The best compartment is the one just above the Pope and Emperor's head; it represents wealth showered down into the lap of Venice. The figure of an old man, with his hand on his chin (in the compartment by the corner between the Magi and Pope Alexander III), is by Veronese.

The next room is the

SALA DELLA BUSSOLA,

with uninteresting pictures, chiefly of military operations—taking of Brescia, Bergamo, etc., confused and unsatisfactory. The Doge opposite the windows is Leonardo Donato, by Marco Vecelli.

The little room to the R. of this last picture is the

STANZA DEI TRE CAPI DEL CONSIGLIO.

These were the inner circle of the Ten, a cabinet within a cabinet. L. of the entrance door, Catena, Doge Leonardo Loredan adoring Our Lady; a picture of the earlier type,

where the Doge's portrait is still duly subordinate to the sacred subject : he is introduced to Our Lady by St. Mark, who is balanced by St. John the Baptist ; a good picture in a hard, dry, early manner.

Opposite to it, Bonifazio, St. Christopher bearing the infant Christ, between St. John the Baptist and St. John the Evangelist. This is a magistracy picture, bearing the arms of the three donors, whose surnames are thus indicated, while their Christian names are allusively given by their patrons.

The *central panel* of the **ceiling** is by Veronese ; it represents the Virtues driving away the Vices.

Return to the hall last visited (*della Bussola*), and descend the staircase known as the *Scala dei Censori*, to the **Principal Floor** of the Palace.

The vast *room to the L.* at the bottom of this staircase is the

SALA DEL MAGGIOR CONSIGLIO,

which forms the greater part of the South Front of the Palace. This immense chamber was built for the Council of Nobles, the most popular and sovereign assembly in the closely oligarchal Venetian constitution, for whose sake mainly the existing building was erected. Every adult man whose name was inscribed in the *Libro d'Oro* belonged to it by right of birth.

Before you begin the examination of the pictures in detail, look well first at the **great hall** itself, with its palatial decorations. Also, go out on to the *South Balcony*, which you have already seen from the outside, both in order to orient yourself, and for the sake of the beautiful ***view** over the lagoon and the island of San Giorgio, as well as the Giudecca, the Salute, and the tapering point by the Dogana. This balcony likewise affords the best *front view* of the lion of St. Mark on the granite column, with his fore paws placed on the Gospel : well seen with an opera-glass. Examine here also the detail of the window and its decorations.

Re-enter the hall. The whole of the end wall above the

Doge's throne is entirely occupied by *Tintoretto's* gigantic picture, ****Paradise** (proudly pointed to by the guides as "the largest oil-painting in the world"). In Italian art there are two supreme attempts to give form to millennial vision, the one in the *Divine Comedy*, the other in the Ducal Palace. In the closing cantos of "Paradise" Dante has described the Church triumphant with an imaginative power that has given form to subsequent thought.

In the Ducal Palace, *Tintoretto* has painted the Circle of Eternity, so that we gain some sense of the vastness of his theme, although we miss the "alta fantasia" of the mediæval poet. Dante tried to lift human capacity towards the central light. *Tintoretto* did not trouble himself with theories physical or metaphysical, everything is conditioned in time and space, all is materially solid as on earth, the ecstasy and joy of the Empyrean has yet to be realised. The general design follows the mediæval conception of circle beyond circle, having their common centre in Christ, who rests on the Cross of the Resurrection; opposite to him Madonna kneels in adoration, her head encircled by seven stars; between Christ and Madonna is the Dove of the Holy Spirit. Round this group are the hierarchies of angels; the Seraphim have flaming hearts, Cherubim carry books, the Thrones have scales, the Dominations bear crowns, the Virtues sceptres, the Powers swords, the Principalities globes; of the Archangels, Gabriel to the spectator's left has a lily, Michael to the spectator's right scales, while Raphael, beneath the central group, folds his hands in prayer. In the same circle as Raphael are the four Evangelists.

To the left there are groups from the Old Testament: Noah with the ark, Moses with the tables of the Law, David with a harp, and perhaps Solomon; slightly above these stands St. John the Baptist. To the extreme left of the picture are Christian saints and members of the Monastic orders—St. Barbara, St. Rocco, St. Catherine, SS. Francis, Antony of Padua, and Dominic, etc.

To the right of the Evangelists there are figures of Adam

and Eve, groups of Apostles, of Latin Fathers, SS. Paul and Antony, and to the extreme right Mary Magdalen. The figures are said to number about five hundred. Throughout there is hardly either movement or gesture.

Tintoretto was about seventy years old when the picture was painted. The detail is apt to be treated in summary method, the colour is dark and heavy, flesh tints are a dull grey; it is only occasionally that a crimson drapery lightens up the sombre mass; it is notable that yellow and scarlet are hardly used. Some relief, however, is gained by the background of light blue filled with dim forms, the vast crowd of the universal Church.

The general effect is not reached by the elevation of individual types, nor by grandeur in the design of forms. Some of the figures, such, for instance, as that of St. Paul, are almost grotesque; in other cases (St. Luke) the features are hardly more than blotted in, but these things do not touch the core of the matter. In front of the picture it is not detail that we notice. As the eye moves across the vast panorama there grows up in the mind an extraordinary sense of the illimitable; it is as if we shared in the vision after the opening of the seventh seal, when there was silence, so that the prayers of the saints might rise up as the smoke of incense.

The other walls of this room are occupied, *above*, by mediocre portraits of all the Doges, in many cases either imaginary or modernised from early representations; and, *below*, by two series of pseudo-historical works, representing somewhat imaginary episodes in the history of Venice, from the point of view in which the later Venetians desired to see them. These works are artistically of inferior merit, and I will merely give in brief the names of their subjects.

The **wall towards the Lagoon** contains the story of the war undertaken by Venice against Frederic Barbarossa, in defence of Pope Alexander III.

(1) Beginning just to the R. of the Paradise: School of Paolo Veronese. The Doge Ziani receives the fugitive Pope Alexander III at the convent of La Carità.

(2) School of Paolo Veronese. Venice and the Pope send ambassadors to Frederic Barbarossa: the ambassadors are seen departing from Parma on their way to the Emperor's court at Pavia.

Above a window (3), L. Bassano. The Pope gives the Doge a consecrated candle.

(4) Tintoretto. The ambassadors before Barbarossa, who refuses to acknowledge Alexander III as Pope.

(5) F. Bassano. The Pope presents the Doge with a consecrated sword. The chief interest of this crowded picture lies in the fact that it well and accurately depicts *the Venice of Bassano's own time*, with groups of ladies in the loggia of the Doge's palace. It is thus useful as an historical document, *not* for the age it pretends to represent, but for the age in which it was painted. This is more or less true of all the other pictures in the series.

Above a window (6), Fiammingo. The Doge sets out for war, with the Pope's blessing.

(7) Tintoretto the younger (a very minor painter: do not confuse him with his father). The Battle of Salvore, in which the Venetians, after a fierce struggle, conquered the Imperialists, and took prisoner the Emperor's son Otho. As a matter of fact this famous battle is imaginary—one of the pious patriotic frauds of later Venetian historians.

Over a door (8), Andrea Vicentino. The Doge brings back to the Pope the conquered Otho.

(9) Palma the younger. The Pope sends Otho to his father to induce him to recognise Alexander's claim to the Papacy.

(10) Zuccheri. The Emperor Frederic Barbarossa kneels in submission before the Pope. The episode is said to have taken place in the atrium of St. Mark's—a legendary tale made much of in later Venetian history. Venice as a Republic was always opposed to the Imperial claims, and this half-apocryphal story of Barbarossa's humiliation is a picturesque embodiment of the Guelph theory of Italian freedom against the autocratic pretensions of the Franconian Emperors.

Over a door (11), Gamberato. The Doge escorts the Pope and the Emperor to Ancona, on their way to Rome.

End wall (12), Giulio dal Moro. The Pope presents consecrated banners to the Doge in the church of St. John Lateran at Rome.

Though these works are of relatively little interest, from an artistic point of view, they deserve notice as an embodiment of the same type of popular ideas of past events as those represented in English history by the story of Alfred burning the cakes or of Canute and his courtiers. More still: they influenced and coloured thought in later Venice.

(13) A picture by Paolo Veronese representing one of the other heroic exploits of Venice in the War of Chioggia, in which she overcame the Genoese, and made herself finally mistress of the Mediterranean. Its subject is the return of Doge Andrea Contarini after his victory at Chioggia in 1380.

(14) Doge Enrico Dandolo crowning Baldwin the Emperor of Constantinople in 1204, by Aliense.

The series on the **R. wall** represents, in the same manner, the popular Venetian story of the part borne by Doge Enrico Dandolo in the great fourth Crusade, and in the conquest of Constantinople.

Begin once more near Tintoretto's Paradise :—

(1) Giovanni Le Clerc. Doge Enrico Dandolo, enthroned in St. Mark's, concludes an alliance with the Crusaders in 1201. The Republic was the only Power which could furnish the necessary ships for transporting so large a body of men by sea. It was thus this Crusade which above all else established the supremacy of Venice in the East.

(2) Andrea Vicentino. The French and Venetian Crusaders, by a mean bargain, besiege Zara, on the Dalmatian coast, on their way to the East.

(3) Tintoretto the younger. The Surrender of Zara.

(4) Andrea Vicentino. Alexis, son of the dethroned Greek Emperor Isaac, asks the aid of Venice for his father,

thus affording an excuse for the coming conquest of Constantinople by the Franks and Venetians.

(5) Palma the younger. The Franks and Venetians conquer Constantinople, 1203. This is the first conquest, when Isaac was restored to the throne on condition of paying a heavy subsidy, and conforming to the Catholic Church. Isaac did not fulfil these onerous conditions, so—

(6) Tintoretto the younger. The Franks and Venetians reconquer Constantinople, 1204. It was on this occasion that the Doge sent to Venice the Bronze Horses, the relics of St. James and St. George, the head of St. John the Baptist, and the body of St. Lucy. Bodies of saints were the chief articles of import during the early Middle Ages.

(7) Andrea Vicentino. The Crusaders, in St. Sophia, elect Baldwin of Flanders as Emperor of the East.

End wall (8), Aliense. Doge Enrico Dandolo crowns Baldwin as Emperor.

The **ceiling** of this hall contains several works worthy of notice, out of which I select for notice only the three largest :—

The *oval* nearest the Paradise is by Paolo Veronese ; it represents *Venice enthroned as Queen of the Sea, amid fancied architecture of a decadent style, with ugly and useless twisted columns ; the loggia contains several good portraits of voluptuous women.

The **central square* is by Tintoretto, and is another of the later type of pictures in which the Doge is represented as doing homage, not to a divine or sainted personage, but to an allegorical and secular personification. In this case it is Doge Nicolo da Ponte, who offers the homage of the nobles and the subject cities to an embodied Venice. The background consists of a view of St. Mark's. Below are grouped the various arts, handicrafts, and commercial avocations of the town and territory.

The *oval* furthest from the Paradise is by Palma the younger : it represents, again, Venice enthroned and crowned by Victory.

A *door* near the last picture leads to the

SALA DELLO SCRUTINIO,

where the votes were counted for the election of the Doge. A window to the R. in the *anteroom* here affords a good outlook over the Renaissance portion of the building.

The **Sala dello Scrutinio** itself is another handsome hall, with a fine ceiling, and from its windows impressive views are obtained, especially from the one on the L. with the **balcony**, which affords an excellent survey of the Piazza and Piazzetta—in particular of the façade of Sansovino's Library and of the very quaint and ornate chimney on the top of the Zecca. This is also one of the best points of view for the lion of St. Mark and for St. Theodore on his crocodile. The richness in colour of the South Front of St. Mark's comes out well in the sunlight from this standpoint.

Re-enter the hall. The **entrance wall** is entirely occupied by Palma Giovane's Last Judgment, a work in which Palma unequally endeavours to imitate Tintoretto's Paradise; to the L. are the elect, to the R. the damned.

The other walls are occupied by late historical or pseudo-historical pictures, again representing episodes in the history of Venice reflecting credit on the Republic. They begin at the **far side** of this room, the end wall of which is wholly occupied by the *triumphal arch* and monument of Francesco Morosini, who reconquered the Morea from the Turks in 1690; it was erected in his honour during his lifetime by the Senate, as the inscription on the ugly half-length bronze figure below testifies. (Hence his title of Peloponnesiacus.) Of the pictures which the monument contains (all by Lazzarini) the only one worthy of notice is that on the L. below, which represents the Doge in his ducal costume and armour, holding a marshal's bâton, and presenting to Venice the reconquered Christian Morea, whose chains he is striking off; they lie at her feet, together with the Turkish turban and the map of the Morea which symbolise his conquest; Venice herself is somewhat uncomfortably enthroned on St. Mark's lion. This is a fair example of the overwrought later allegorical treatment of similar subjects.

The pictures on the wall on the Piazzetta side are as follows :—

(1) Pepin, king of the Franks, lays siege to the town of Rivo Alto in 809, by Vicentino.

(2) Pepin, and therefore the Frankish Empire, driven away from Venice, also by Vicentino.

(3) Domenico Michiel defeats the Caliph of Egypt in a naval engagement at Jaffa, in 1123, by Peranda.

(4) Domenico Michiel takes Tyre in 1125. (This is the victory of which the columns in the Piazzetta are trophies.) I need hardly add that in all these cases the later Venetians figure their ancestors with their own costumes and their own weapons of warfare.

(5) The victory of the Venetians over King Roger of Sicily in 1148, by Marco Vecelli.

The series continues just opposite :—

(7) Capture of Zara from the Hungarians in 1346, by Tintoretto.

(8) The victory of Lepanto in 1571, by Vicentino.

(9) The battle against the Turks in the Dardanelles in 1656, by Pietro Liberi.

The compartments of the *ceiling* contain similar pictures of real or supposed glories of Venice, but of little interest.

Return through the Sala del Maggior Consiglio to the portal by which you first entered that large hall : a door on the R. gives access to the

LIBRARY,

a magnificent collection of books and manuscripts, the description of which, however, lies outside the province of this Guide. One of its chief treasures is the famous Grimani Breviary, with exquisite illuminations by Gerard David, Horenbout, and other Flemish masters of the late fifteenth century (exhibited on Wednesdays only, in an inadequate and unsatisfactory manner). Students of art may obtain special leave to consult it.

The door to the L. leads into the

R.

ARCHÆOLOGICAL MUSEUM,

which contains several second-class works of classic art, and a few masterpieces.

ROOM I.—*Corridor*. Figures of deities, marked on the pedestals, and few of them of any exceptional interest. Colossal Minerva. Bacchus. Faun and Fauness. Bust of Juno, Bust of Doge Francesco Foscari (originally above the Porta alla Carta), etc.

ROOM II.—*State Dressing Room* of the Doge, has a very charming early Renaissance chimneypiece by P. Lombardo. Over the *door of entry* is a graceful relief of Doge Leonardo Loredan adoring the Madonna and Child, accompanied by St. Mark, St. Nicholas, and another doubtful saint. Over the *opposite door* is a pretty coloured group of a Madonna with angels. Round the walls are portraits of seventeenth-century Doges. Notice also the Ducal Cap of Doge Paolo Venier. The *coffered ceiling of this beautiful little room is deserving of notice.

ROOM III.—(*dello Scudo*) contains *ancient maps*, the earliest of which is that by Fra Mauro (1457), in a round frame, near the centre of the room; it has the south at the top of the map, instead of at the bottom as usual. Interesting and curious. Close by is a portrait bust of Fra Mauro. In the centre of the room is a collection of Roman coins. From the *L. window* of this room you get an excellent view of the domes of St. Mark's, and the connecting portion between the church and palace. Nowhere else can you so well observe the oriental shape of the minor cupolas surrounding the domes.

Continue along the same line as before into

ROOM IV, *Hall of the Busts*.—This has an over-decorated Renaissance *mantelpiece*, and a fine *ceiling*. It contains a collection of Venetian medals and busts.

ROOM V of the *Bronzes*, with a fine ceiling and a good early Renaissance mantelpiece, topped by ugly later figures contains a few antique bronzes; round the walls are Greek pottery and works of minor interest.

ROOM VI has nothing of note but an Adoration of the Magi, by Bonifazio, and a collection of Venetian coins.

The long room beyond this gives access, on the R., to a staircase with a fresco of St. Christopher, by Titian (ill preserved), the interest of which is mainly historical.

The *Room of Bronzes*, beyond, contains several admirable works of the Renaissance. L. of the door, three busts by Aspetti, named. In a case by the wall, exquisite medals by Pisanello and others. Above, fine bas-reliefs in bronze, by Riccio, with the history of the Emperor Constantine—his Vision of the Cross, his victory over Maxentius, the discovery of the True Cross by Helena, and the Miracle of the True Cross, the genuineness of which is proved by its cure of a sick man. In the centre, between these, Florentine Assumption of the Virgin. In the middle of the room, bronzes and medals, and two Byzantine Ivories. On the *R. wall*, beautiful bronze doors for a tabernacle, containing a relic, with a Pietà and Deposition, by Riccio. Tomb in imitation of the antique, by Tullio Lombardo, a fine reproduction of the Roman spirit. Charming relief of St. Martin dividing his cloak with the beggar, by Riccio. In the cases, coins and medals of Venice. Many of the other works in this room deserve close attention, but cannot here be adequately described. This is a collection for the leisured.

Room of the lesser Antiques.—Minor works of antique sculpture: a Venus of the same type as the Capitoline at Rome, Ganymede carried away by the eagle, Leda and the Swan, an Apollo Citharædus, and other figures. By the far wall stand three of the most important antique works in this collection—three *fallen and dying Gauls, of the school of Pergamum, reduced copies (or originals) of sculptures belonging to the same series as the famous (so-called) Dying Gladiator of the Capitol at Rome. These are very characteristic specimens of the local Pergamene school, which represented the combat of the Greeks with the invading Gauls.

Room of the larger Antiques.—Other antique figures, statuettes of Æsculapius, and other Græco-Roman figures.

Your tickets also entitle you to visit the **Dungeons**. I am not aware of any sufficient reason why you should desire to avail yourself of this permission.

VIII

THE GRAND CANAL

[THE Grand Canal (or Canalazzo), the street of the nobles, is originally one of the many navigable channels by whose aid the waters of the tortuous rivers which have formed the lagoon find their way through the mud-banks, past the mouths of the Lido, to the open sea. It is the original *rivo alto*, or deep stream, which created Venice, and up which the commerce of all countries was able to reach the city in the days of her splendour. A *Panorama*, published by Ongania, in the Piazza (1 franc), is an excellent guide. You will doubtless ascend the Canal many times before you come to examine it in detail in this order ; but two afternoons at least should be given to exploring its banks in the following manner.]

Begin by ascending the Canal on the **Left Bank**. Make your gondolier keep to the *left side* till you reach the railway station.

The long low building which flanks the exact end of the Canal, looking seaward, is the **Dogana di Mare**, erected in 1676 by Benoni—a futile work of the later Renaissance, unpicturesque in itself, though rendered to some extent a pleasing object by its imposing position. Two Atlases on the summit bear a gilded globe, surmounted by a bronze Fortuna, which serves as a vane, its sail turning with every change of the wind. The low building in line with and beyond this, again, consists of the warehouses and sheds of the Dogana.

A little recessed stands the *Seminario Patriarcale* (once a

monastery), an uninteresting building of the later Renaissance, by Longhena, 1672.

Santa Maria della Salute, already noticed.

Pass the mouth of a canal, the Rio della Salute. The beautiful brick *apse*, a short way down this Rio, on the R., is that of the secularised church of **San Gregorio**, with narrow and slender fourteenth-century Gothic windows, extremely charming. The buildings connected with it at the corner of the canal belong to the secularised *monastery* of San Gregorio, of which this church was the oratory. They have two charming Gothic windows, and a beautiful square doorway, surmounted by a pleasing relief of St. Gregory, patron of the monastery. The *court* within (land at the steps and see it if you have not already done so) is perhaps the most picturesque little *cortile* in Venice.

The large new palace which succeeds this, as you move westward, is the *Palazzo Genovese*, erected in 1898, in imitation of the earlier Gothic buildings, of which, however, it is a somewhat stiff and formal copy.

Pass a dry street. The first palace which you reach beyond this street is the *Semitecolo*, with its beautiful early Gothic windows, having false *cusps* in the arches, so as to make the head a trefoil. Observe on this canal the gradual growth of the arch till it reaches the Doge's Palace type. Notice here, too, the beautiful balustrade of the balconies with the little lions, on the second floor; these are original and belong to the period. The balcony on the first floor shows the debased style of the seventeenth or eighteenth century. Keep an eye in future on the various types of balustrade to the balconies. Don't needlessly burden your memory with the *names* of the palaces; confine your attention to the *architectural features*.

Pass the mouth of a canal, the Rio della Fornace. The first house but one beyond it is the *Palazzo Volkoff*, inhabited by Duse, the famous actress. Its windows on the first floor are of an early Gothic type. The palace just after this (slightly out of the perpendicular), with many windows to the L. and few to the R., and numerous plaques of coloured

marble inserted as adornments in the decorative work, is the **Palazzo Dario**, a building in the early Renaissance style, and one of the most pleasing.

Pass the mouth of a canal, Rio delle Toreselle. Wine vaults; then, first floor only of the vast eighteenth-century **Palazzo Venier**, never completed, with great lions' heads on its base; it now contains a garden.

Beyond this, two unimportant houses, then the *Falcon*, a feeble late palace; after it, the beautiful Gothic **Palazzo da Mula**; notice the softening of its angles; it is in the style of the fourteenth century, middle Gothic, with a seventeenth-century balcony on the second floor.

Next comes the *Barbarigo*, fifteenth century, early Renaissance, with very simple pillars: but the whole front is now filled with very glaring mosaics of the Venice and Murano Glass Company.

The little *Campo* which opens beyond this palace gives you a glimpse of the pretty small church of **San Vio**. Beyond it, mouth of a canal, Rio di San Vio.

The uninteresting palace at the far corner of this canal, marked by posts (*pali*) surmounted by the fleur-de-lis, is the *Loredan*, of late inhabited by Don Carlos, the Spanish Pretender; hence the Bourbon lilies. (These poles or stakes throughout Venice bear the heraldic colours of the inhabitants of the palace. They serve as boat-houses.) Then *Balbi Valier*, eighteenth century.

After this, a very pretty garden, beyond which rises the *Palazzo Manzoni*, a handsome, somewhat over-decorated building in the early Renaissance style, fifteenth century; note its frieze of eagles, the decorative work on its base, and the delicate balcony on the second floor. This is a very characteristic and fine specimen of early Renaissance architecture.

After an uninteresting house, pass the mouth of the Rio della Carità.

Secularised church of the **Carità**, now used as part of the Academy. Steamboat station *Accademia*. Pass under the iron bridge. Old building of the *Scuola della Carità*; ornate modern façade of the *Academy*.

Pass the mouth of a dry canal. Three uninteresting buildings (the last with lions and old columns on its quay); then, a little in advance, *Palazzo Contarini degli Scignini*, a dull sixteenth-century pseudo-classical building by Scamozzi, with lions' heads and a huge human face staring out over the doorway. After it (part of the same) a beautiful Gothic palace, in the later fifteenth-century style, with the corners softened, and good string-courses; a pretty balcony on the first floor, later one above. Notice the intrusive marble decoration.

Pass the mouth of a canal, Rio di San Trovaso. The view of this last palace round the corner in the canal is strikingly picturesque. Then comes an externally-painted Palazzo, with terra-cotta decorative work; after it, the *Palazzo dell' Ambasciatore* (or Loredan), a fine fifteenth-century Gothic building (Doge's Palace style), with Renaissance figures of two shield-bearing personages, perhaps St. George and St. Theodore. Observe the exaggerated finials (top ornaments of the arch) which mark the later (florid) Gothic, the softened corners, and the bad late balcony.

Pass the mouth of a canal, Rio Malpaga. Beyond it, relics of a palace; then a row of small palaces, unimportant.

Pass the mouth of the Rio San Barnabà. The huge and lofty building beyond this, with more or less Doric, Ionic, and Corinthian columns in its three floors, is the **Rezzonico**, formerly inhabited by Robert Browning, the poet; it is an over-decorated square mass, by Longhena, architect of the Salute, imposing from its mere size, but otherwise uninteresting.

The next two palaces are late and feeble. Beyond them, by the bend of the stream, comes a famous group, much painted by modern artists, the first two of the set being the palaces of the **Giustiniani** family, and the third, a little taller, that of the **Foscari**. All of these are buildings in the style of the Doge's Palace, the Giustiniani having bad late balconies; the Foscari has much more beautiful railings, and its arches are in some cases simpler; its coats-of-arms are held by ugly (late) angels.

Pass the mouth of the Rio Foscari. At the corner, a beautiful old lamp. Then, Guggenheim's furniture shop, of the seventeenth century.

Beyond the next small canal rises a dull sixteenth-century Renaissance palace.

Steamboat station San Tomà.

Pass the Rio San Tomà. This is followed by two or three uninteresting palaces, the next which deserves note being one with four balconies, having pretty balustrades of a contemporary type, and crowned by lions; the recessed cusps of these arches are purely ornamental.

Beyond, the *Palazzo Dona*, recognisable by the painted cherubs on its second floor. Next, the *Palazzo Pisani*, Gothic style of the Doge's Palace, fifteenth century, but its second floor has a rather original arcade, and its cornice and parapet deserve notice; the balconies have been modernised.

Jesurum's workrooms. Pass the mouth of the Rio San Polo. The red palace just beyond this is the *Cappello*, long inhabited by Sir A. H. Layard. Next to it, the *Vendramin*, early sixteenth-century Renaissance, with decorative marble insertions. After this, *Quirini*, seventeenth century; a gate, and then the *Palazzo Bernardo*, fifteenth century, style of the Doge's Palace, with softened angles and square balustrades to the main balcony.

Pass the little Rio della Madonetta and one dull house; then the lovely little ***Palazzo Donà**, the first floor of which (*above* the mezzanino) is one of the most beautiful specimens left of twelfth-century Byzantine-Romanesque work, with *stilted* arches (i.e. not springing at once from their base, but raised on straight supports) surrounded by most delicate ornamentation; above are plaques with animal symbolism.

Next to the Donà, but separated by a little pergola, is the *Palazzo Saibante*, a more regular twelfth-century Romanesque building, retaining only one beautiful arcade, with stilted arches and exquisite Byzantine capitals, above which there is animal symbolism, and a delicate string-course of ornament.

Garden, with house recessed ; then, the *Palazzo Tiepolo*, a dull sixteenth-century building, by Sansovino, crowned by two meaningless obelisks.

Pass the Rio dei Meloni. **Palazzo Businello**, Byzantine-Romanesque, with two charming arcades of stilted arches ; the balcony is unfortunately modern. After this, a projecting house, and then another ruined palace, with fragments of a beautiful Romanesque arcade in two stories, having a Gothic window inserted ; the capitals of these columns are worth notice.

Beyond this, a garden, and several uninteresting houses, behind which is seen the tower of *San Silvestro*.

Nothing more of interest till we reach the **Ponte di Rialto**, erected in 1592 by Antonio da Ponte, in place of an older wooden one. In itself merely a bridge of a bad period, this work is strikingly picturesque in virtue of its single high span, its parapet and balustrade, and the arcaded row of shops which occupy part of its central portion. The bridge has, on the face by which we approach it, an Annunciation, an extreme instance of the separation of Our Lady from the Announcing Angel. Gabriel is in the span, drill to the L., Our Lady in that to the R. ; the keystone is formed by the dove flying towards the Madonna. The feast of the Annunciation is the *festa* of Venice.

Pass under the bridge. Beyond it, Palace of the **Camerlenghi**, or Chamberlains (Treasury of the Republic), a heavy but handsome Renaissance work by Bergamasco, early sixteenth century, picturesque at certain angles, owing to the irregularity of the area on which it stands.

Then, somewhat recessed, the **Old Buildings** of the Rialto (in front of which is the *Herb Market*), followed by the projecting **New Buildings**, once Sansovino's, but so much renewed as to be practically almost modern.

Beyond this long line of buildings we come to the *Fish Market*, often unpleasant to the sense of smell, but picturesque by virtue of its quaint fishing craft, and odd live-fish baskets.

Pass the mouth of the Rio della Pescaria. In the back-

ground the tower of Sant' Aponal. The next building of interest is the *Palazzo Morosini*, with softened corners, a fine fourteenth-century Gothic building, in the Doge's Palace style. The house next but one to it, though uninteresting in itself, has beautiful old balconies and other relics of past splendour.

Pass the mouth of a canal, the Rio di San Cassan. Then comes a little *Palazzo of early Gothic architecture, *without* cusps to its arches, showing a transitional form between Venetian Romanesque and Venetian Gothic. After it, the huge **Palazzo Corner della Regina** (now the *Monte di Pietà*), a late building of 1724. It occupies the site of a palace belonging to Queen Catharine of Cyprus.

Pass the mouth of a canal, the Rio Ca' Pesaro. Just beyond it, with a fine corner view, the gigantic **Palazzo Pesaro**, built by Longhena, architect of the Salute, in 1679; though overloaded with ornament, as is all Longhena's work, this huge mansion has a certain imposing stateliness by virtue of its mere size and of the enormous bosses of faceted stone which form its lower floor. Good views round its corners.

Pass another small canal, and then, just beyond it, comes the tawdry baroque façade of the church of **St. Eustachio**, commonly known in Venetian as San Staë, erected in 1709. Next to it is the small **Palazzo Priuli*, with a lovely first-floor arcade, early Gothic, having a somewhat Oriental curve in the arch, derived by early Venetian Gothic from Alexandria or Cairo. The capitals of the columns are characteristic of the period. It has also a dainty little balcony, with graceful slender columns.

Beyond this, a garden; then, a small palace with an arcade on the first floor, slightly resembling the last, but with *cusps* to the arches. These various stages in the evolution of Venetian Gothic should be carefully noted and allowed to fall into their proper order.

Pass the mouth of a canal, Rio di Ca' Tron; then another of Longhena's seventeenth-century fronts, encumbered with coats-of-arms, twisted into an ugly wriggling

pattern. The long building next to this, with curious battlements, is the ancient *Granary of the Republic*, still bearing a few coats-of-arms.

Pass the mouth of a canal, Rio dei Megio. Next to this is the water-front of the very early Byzantine and Romanesque palace now known as the ***Fondaco de' Turchi**, a name which, however, it did not acquire until the seventeenth century, when it was let out to the Turkish merchants in Venice. This magnificent twelfth-century palace, though recently so much restored as to have lost all air of antiquity and the greater part of its early interest, is still in a certain symbolical way representative of the splendid homes of the Byzantine period to which belongs the basilica of St. Mark's, and of which this is, among palaces, the only surviving example all in the one style. Its modernised arches, capitals, shafts, bases, parapets, and decorative plaques are all typical, if not original, and it presents us with a good picture of what the Grand Canal must have looked like in many of its parts before the Gothic and Renaissance invasion. Study its front carefully.

This building is now the Museo Civico, containing sculptures and paintings, which should be visited later.

Continuing your inspection of the L. bank of the canal. Steamboat station Museo Civico. After this, for some distance there are few objects of interest, till you reach the little *Palazzo Giovanelli*, with a good balcony and Gothic arches of the middle period. Pass the mouth of a dry canal; then a garden. The only objects of interest further on along this bank are the church of San Simeone Grande (a little back) and the ugly domed church of San Simeone Piccolo, built in 1718.

The church of **San Simeone Grande**, not far from the railway station, is mainly noticeable for a very noble ****tomb** of the namesake prophet, whose remains rest within it. The effigy of the saint, by one Marco the Roman (1317), is a splendid work of Gothic sculpture. It should be compared with that of St. Isidore in St. Mark's and that of Doge Andrea Dandolo.

Turn at the **Railway Station** and begin the examination of the **Right Bank**.

The ugly baroque front of the church of the Scalzi adjoins the station ; it is an overloaded building of the seventeenth century. The great monastery of Barefooted Carmelites to which it once belonged has left no remains visible. Steamboat station Ferrovia. After this, several uninteresting buildings.

The tall narrow Palazzo which is the first to arrest our attention as we glide homeward is the *Flangini*, an over-decorated building of the seventeenth century, less debased, however, than most work of its period. Then comes the marble transept of **San Geremia**, with the dome behind it—a church built in 1753 ; it has a good campanile a little in the background.

Steamboat station San Geremia.

The palace beyond, with the conspicuous eagles, is the *Palazzo Labia*, by Longhena.

Pass the mouth of the **Cannaregio**, a broad canal, down which the steamboats go to Mestre ; in the background, beyond the bridge, to the R., are the tall houses of the *Old Ghetto*.

After some uninteresting buildings comes a Renaissance palace, probably altered from Gothic, as it has its corners softened. Then a little garden.

Ugly brick front, unfinished, of the church of *San Marcuola* (properly St. Hermagoras and Fortunatus : note all these dedications : they cast light on the saints in the arcades of St. Mark's). Beyond it, a Gothic palace of the early type, with slight cusps to the arches.

Pass the mouth of the Rio dei Servi : then, a garden. Beyond it, with blue posts, the gigantic **Palazzo Vendramin-Calergi**, commonly known as the Palazzo *Non nobis*, from the inscription on its ground floor (Non nobis, Domine, non nobis—Not unto us, O Lord, etc.). This is a cold but stately Renaissance palace in the style of the Lombardi (1481), with good eagles on its frieze, and relieved by inserted decorative marbles : the balustrades apparently come from an earlier

building. (Wagner the composer lived and died here.) Beyond it, one of its wings with the garden in front of it. Observe the chimneys, which here and elsewhere in Venice are very curious.

The next Gothic palace (Erizzo) is of the Doge's Palace type, with a late balcony spoiling its windows. Just beyond it, a tasteful Renaissance building.

Here the canal makes an angle at the entrance to the Rio della Maddalena. Immediately after the bend, on the front of a Renaissance building with the remains of frescoes, is a Madonna della Misericordia sheltering votaries. This is succeeded by several uninteresting late houses.

Pass the mouth of the Rio di Noale. There is nothing in particular to notice here till you reach the Rio di San Felice, just beyond which rises the *Palazzo Fontana*, built by Sansovino, and easily recognised by the two meaningless obelisks on its roof. Almost next to this, after the Children's School, is the *Coletti* of the eighteenth century, recognised by its busts on the upper floor and the statues on the ground floor. Adjacent to it is one of the most picturesque and certainly one of the most popularly pleasing of the palaces, the **Ca d'Oro*, a very ornate building of the Doge's Palace type (fifteenth century), with some graceful traceries; its string-courses, cornice, and parapet are all worthy of notice; its angles are softened by three twisted columns where one is more usual. The façade is the work of the Buon family, who built the Piazzetta front of the Doge's Palace. Though somewhat meretricious in its splendour for a Gothic building, it is undeniably very pretty and has original features: the balconies have slender and graceful balustrades. It was once gilded: hence its name.

Steamboat station Cà d'Oro.

The next palace but one, after the little garden, is the *Sagredo*, fourteenth century, in an early and somewhat simpler style; its lower arcade being almost transitional between Byzantine-Romanesque and Gothic, while its upper arcade partakes of the Doge's Palace type.

Pass a broad open space. Just beyond it is the pretty

little *Palazzo Foscari*, with middle Gothic arcades, and a Madonna and Child on its second story. Notice in this and many other cases the shafts of the columns.

Next door but one is the *Palazzo Michiel dalle Colonne*, a large but uninteresting seventeenth-century palace, with an open arcade on its ground floor, and half-length figures in the middle pediments.

The Gothic palace a little beyond this, with dark blue posts, has simple cusped arches, with bad capitals to the columns, and late balconies; it has been largely modernised in the seventeenth century.

Pass the mouth of the Rio dei SS. Apostoli, down which is visible the tower of the church of the same name. Just beyond it stands the extremely interesting ***Palazzo da Mosto**, a Byzantine palace, more or less ruinous, with large round arches on its ground floor, and a good round-arched arcade on its first floor. The summits of these last arches, however, simulate and prefigure the Gothic type by being apparently pointed, though when you look close you see that the real arch is itself circular. Above are fine decorative plaques, richly wrought with animal symbolism, and a figure of Christ blessing. What remains of this once beautiful half-transitional palace is thus Byzantine in underlying reality, but apparently Gothic in external form. One sees Oriental influence.

Next to it comes a simple, tolerably early Gothic Palace.

Pass the mouth of the Rio di San Crisostomo, near which in the background you catch a glimpse in passing of a few exquisite windows belonging to a transitional early Gothic palace; these windows show well the first form of the Venetian Gothic, just altered from the Byzantine.

The only other building of interest before we reach the Rialto Bridge is the large dull block close to it with five open arches on its ground floor, and a curious parapet on top; this is the **Fondaco de' Tedeschi**, or Guild of the German Merchants in Venice: heavy sixteenth century. An earlier Teutonic guildhall existed here from the thirteenth century: a relic of the commercial importance of Venice,

which imported Oriental goods and passed them on to Germany. The quarter about the bridge, specially known as **Rialto**, was the *business district*, like "the City" in London. Here all the guilds of foreign merchants congregated. Get Shakespeare out of your head : he was never in Venice.

Pass under the **Ponte di Rialto**. The figures on this front of the bridge as we approach it are, L., St. George (or Theodore?) and R., St. Mark, the two chief patrons of the city.

After passing the bridge we have on our L. the Riva del Carbon. Steamboat station Rialto, for passengers going E. The first important building beyond it is the *Palazzo Manin*, the seat of the last unhappy Doge (now the Banco d'Italia), a frigid and jejune building in the Renaissance style of the sixteenth century, by Sansovino, which absurdly recalls the City of London.

Steamboat station Carbon, for passengers going W.

The large and handsome Gothic palace behind it is the **Palazzo Bembo*, a good specimen of the fourteenth-century pointed style, with the arches scarcely cusped, if at all, though the finials are already rather heavy ; it has good columns and softened angles, but is ruined by an ugly late balustrade added to its balconies.

Beyond the red houses which follow comes a dainty little *Gothic palace, said to be all that remains of the home of the great Doge Enrico Dandolo, the conqueror of Constantinople. It is, however, of rather ornate architecture, later than his age, with earlier animal symbolism still untouched in its upper floor ; the arcades are curious, and differ from those of any other palace.

After a few dull houses, we arrive at the magnificent ****Palazzo Loredan**, perhaps the most beautiful of all the houses on the Grand Canal. It is a splendid example of a Byzantine-Romanesque Venetian palace, with a distinct tinge of oriental feeling ; the capitals of some of its columns are exquisitely beautiful, especially the double pair to the R. and L. of the main balcony (which is later, and ruins the

effect). The arcades and ornaments of this glorious house should be closely studied. Above stand figures of two men-at-arms at the extreme end, whose inscriptions are illegible to me, though I believe them to be St. Vitus and St. George. The central figures, under later (added) Gothic canopies (with angels in the finials) are, L., Justice with her sword and scales, and, R., Venice seated between her lions, and holding the column of St. Mark surmounted by the winged lion. I advise you to study this exquisite façade well, and to recur to it every time you pass it. It is almost pure Byzantine, with very little Gothic alteration.

Next to it is the **Palazzo Farsetti*, also Romanesque and of the twelfth century, but in a simpler style and much less decorated. This building, indeed, is rather pure Romanesque than Byzantine, and shows absolutely no Oriental influence. Its lower arcade is graceful and dignified; the capitals of the columns in the upper arcade deserve attention. The two buildings together are now used as the *Municipality* of the City of Venice, and their posts therefore bear the lion of St. Mark, in gold, on a dark blue ground.

Beyond this comes a pretty little Renaissance palace, converted from Gothic, and with two Gothic windows still visible round the corner; it flanks the *Fondamenta* in picturesque fashion. After a small early Renaissance palace with decorated plaques comes the huge **Palazzo Grimani**, built by Sammicheli in the sixteenth century and now used as the Court of Appeal; though destitute of real beauty it is imposing from its mere size and its fine approach, and is comparatively free from overloaded ornament.

Beyond it, pass the mouth of the Rio di San Luca, at the corner of which stands the *Palazzo Cavalli*, one of the most ornate palaces of the Doge's Palace type; it bears on a mantle the crest of its owner, a horse, an *armoire parlante* or rebus revealing the name of its owners. The next Gothic palace is the *Tron*, with curious capitals to its first-floor windows, bearing heads in the centre.

For some time after this we see nothing but uninteresting

late palaces—mere town houses of the bad age—until we pass the mouth of the Rio di Cà Michiel and that of the Rio dell' Albero, just beyond the last of which rises the large **Palazzo Corner-Spinelli**, in the style of the Lombardi, with a handsome staircase, and the usual Renaissance decoration of coloured inserted marbles.

Steamboat station Sant' Angelo.

Pass the mouth of the Rio Sant' Angelo. Just beyond it, *Palazzo Garzoni*, fourteenth-century Gothic, with simple windows showing very slight cusps; the balcony is modern. This is succeeded by a suite of palaces of the *Mocenigo* family, of uninteresting late Renaissance architecture, whose only claim to notice is that Byron once inhabited one of them; the lion's head is conspicuous on them all. Beyond these, very dull Renaissance palaces, the best of which is the *Contarini dalle Figure*, by the Lombardi, so called from the busts with which it is adorned. Then at the bend of the canal the pretty little Gothic *Palazzo Lezze*, spoiled by its ugly balconies. The one next to it has simple Gothic windows.

The next bend brings us abreast with the immense mass of the eighteenth-century *Palazzo Moro-Lin*, noticeable for its large open arcade on the ground floor, but looking otherwise very much like an eligible and commodious modern warehouse.

Beyond it, with an extremely white façade and shields blazoned above the lateral doorways, towers the huge *Palazzo Grassi*, also of the eighteenth century, and greatly resembling a prosperous club in Pall Mall. Just after passing this we open out the little Campo San Samuele, with the picturesque church and campanile of the same name. The Campo is flanked by buildings with Gothic windows. The corner Palazzo beyond it is of the seventeenth century, next to it a garden, prettily balustraded. After this, the base of the houses is formed by the colossal substructures of a vast palace begun for the Duke of Milan in the fifteenth century (*Cà del Duca*), but ordered to be discontinued by command of the signory; the only part of the palace now largely

visible is the corner near the mouth of the little Rio del Duca.

Pass this Rio. Beyond it we reach the *Palazzo Falier*, with a pretty arcade of the fifteenth century. Then comes the *Giustiniani-Lolin*, another of Longhena's monotonous buildings, much less decorated, however, than was his wont.

Skirt the Campo San Vitale, with the church and campanile of San Vidal in the background.

San Vitale, near the Iron Bridge, which leads to the Academy, has in the choir behind the High Altar a famous Carpaccio, representing the patron, San Vitale, the martyr of Ravenna, on horseback. Close by is his wife, Valeria, with St. John the Baptist, St. James, and St. George. Separated from these saints by a high screen are San Vitale's two sons, St. Gervasius and St. Protasius, attended by St. Peter and St. Andrew. Above, in clouds, the Madonna in glory gazes down upon the martyr.

Pass under the Iron Bridge. The large and well-kept palace which rises beyond it is the *Palazzo Cavalli*, now occupied by Baron Franchetti, a wealthy Murano glass-blower; it is in the Doge's Palace style, with softened angles, good balustrades, and an arcade on the first floor suggesting the transition from the windows of the Frari (see later) to the Doge's Palace type.

Pass the mouth of the Rio dell' Orso. Just after it, *Palazzo Barbaro*, with some good early Gothic windows on its second floor; most of the balconies are modernised, rich coloured-marble insertions. Beyond this come several uninteresting late buildings.

Pass the mouth of the Rio del Santissimo. More uninteresting late buildings. Beyond them, a garden, after which we reach the huge *Palazzo Corner della Cà Grande*, a stately but dull building, by Sansovino, in the later Renaissance style.

Pass the Rio di San Maurizio; at its corner, a little Gothic palace.

Steamboat station Santa Maria del Giglio; behind it a

Gothic palace, almost entirely altered into Renaissance in its lower portion.

Pass the end of a canal now built over, and commanding the front of Santa Maria Zobenigo. Beyond it, *Palazzo Gritti*, fourteenth-century Gothic, with simple arches below, and those above somewhat Saracenic in form ; it is now part of the Grand Hotel.

Pass the mouth of the Rio delle Ostreghe. Beyond it, *Palazzo Fini*, Renaissance, also forming part of the Grand Hotel. Then Manolesso Ferro, fourteenth-century Gothic, largely altered into Renaissance, with bad balconies ; likewise swallowed up by the devouring maw of the Grand Hotel.

Just after this, at a somewhat lower level, we perceive the very singular front of the little ***Palazzo Contarini-Fasan**, religiously described by the gondoliers as "Desdemona's Palace," whatever that may mean. It has extremely ornate arches, with large finials, and a somewhat Saracenic curve ; its balconies are unique, the parapet being composed of a singular wheel ornament, not without a certain meretricious beauty ; its cornice is noteworthy. This dainty little house is perhaps the most popular favourite, after the Cà d'Oro, on the whole line of the Grand Canal ; but it is over-decorated, though in many ways admirable. The lower Palazzo next to it has good balconies and typical middle Gothic windows.

Beyond this, we pass several uninteresting houses ; then the *Palazzo Tiepolo*, now the Hotel Britannia. The rest of this part of the Canal is mainly occupied by hotels, few of which have any artistic pretensions. The Hotel de l'Europe, however, occupies the *Palazzo Giustiniani*, a tolerable Gothic building of the fifteenth century.

Beyond the Europa come the gardens of the Royal Palace, with the Procuratie Nuove in the background ; then the Zecca, already described, the lagoon front of the Libreria Vecchia, the Piazzetta, with the granite columns, and the Doge's Palace. At its far end we pass the Rio di Palazzo ; the building which succeeds it, and which is connected with

the Palace by the Bridge of Sighs, being the Criminal Prison, built by Antonio da Ponte in 1589. A little further on comes the Hotel Daniele, formerly the Palazzo Dandolo, a good Gothic building in the Doge's Palace style. The Riva degli Schiavoni, which stretches from this point eastward nearly to the Public Gardens, has comparatively few points of interest; those which it has will be briefly described or alluded to elsewhere.

One of the most notable facts about the palaces of the Grand Canal is the witness which they bear to the **early civilisation and peace of Venice**. In northern Europe the houses of mediæval nobles are dark and gloomy castles; even at Florence, the palaces of great families like the Strozzi and the Medici (now Riccardi) are, as late as the fifteenth century, built mainly for defence, with single heavy external doors or gates, no openings on the ground floor, and small grated windows alone on the *entresol*. But in commercial and oligarchical Venice, protected as she was by her moat of lagoon, and firmly ruled by her strong internal government, even the old Romanesque palaces, like the Fondaco dei Turchi, the Loredan, and the Farsetti, are already open gentlemen's houses, "built for pleasure and for state," with free means of access, broad arcades, abundant light, and a general air of peace and security. The development of the later Venetian style, as seen in the Libreria Vecchia and the Procuratie, from this early, open, and airy type, is well worth noticing. In fact, the native Venetian ideal, traversing all styles, persists throughout, in spite of endless changes of architectural fashion.

IX

MUSEO CIVICO
(Correr Museum)

THE Municipal Museum, which includes the Correr Collection, is close to the steamboat station Museo Civico, on the Grand Canal. (Open daily 9 to 3; admission, 1 franc; Sundays and holidays free.)

This building has been restored in its character as an Italo-Byzantine Palace, with a number of sculptured panels upon the façade.

On entering turn to the left, through the door which leads on to the Loggia opening on the Canal. Here are a number of sculptures of the fifteenth and sixteenth centuries.

35. Bas-relief of St. Martin, 1468. 40. Bas-relief of an Angel, fifteenth century. 14. Sculptured Altar-piece, fifteenth century. 16. Mater Misericordia, early sixteenth century. 18. Bas-relief of the Virgin with a Doge kneeling in veneration, sixteenth century.

Return to the entrance hall, and pass through into the **Cloister and court.**

The sculptures collected here are chiefly of the Romanesque period, dating from the ninth to the twelfth centuries. The work is generally rough, sometimes barbarous, but there is nothing feeble nor insincere. The stonemason expresses himself in simple, direct fashion, making use, indifferently, of the traditional symbols of the Christian faith, or of Eastern figures, to which probably some not very precise significance was attached by custom.

The principal subject is the Cross, commemorating not the Crucifixion, but the triumph of the Resurrection. The

Cross stands between two trees, or two palm leaves, or two supporting animals, such as griffins or lions. The trees may signify Life, or Resurrection, or simply Paradise. When birds eat the fruit, it is specifically the Tree of Life, "which bore twelve manner of fruits, and whose leaves were for the healing of the nations." The interlacing of braided and plaited cords, which often surrounds the Cross, is always so arranged that it has neither beginning nor end, thus indicating Eternity, like the Alpha and Omega.

On the right wall of the Cloister note the following :—
88. Lion of St. Mark's, of the twelfth century. **113.** Ancient font carved with lions, twelfth century. **105.** Fragment of a screen, tenth century. **109.** Screen of the ninth century. **110.** Another screen of the tenth century. **116.** Three capitals from the Farsetti Palace. **117.** Relief of the Crucifixion, fourteenth century. At the end of this Cloister is a mosaic pavement. The Cloister across the end of the Court has remains of antique sculpture and sarcophagi.

The Cloister opposite to the entrance contains remains of sculpture, capitals, etc., in the style of the Renaissance.

In the open court there are a number of interesting **Well-heads**. **362.** Carved, with a Cross between two trees, lamb bearing the Cross, birds feeding, etc., of the eighth century. Each group is framed under an arch of braided interlacings. The two circular ornaments above the Cross stand for the sun and the moon, and the trees are represented (as in many other examples of this period) bending towards the Cross, in adoration.

363 and **364.** Cross between trees, of the ninth century. Note the interlaced designs upon the Cross itself.

365. A spirited design of griffins supporting the tree. Above it a frieze of birds and animals eating leaves; from Torcello. **366.** Two birds drink from a vase, Cross between trees, bird perched on an animal, birds feed from tree, said to come from Murano; eleventh century. **367.** Birds feed on trees, Cross between two trees; ninth century. **360.** A large example, square in form and more elaborate, with the same subjects treated in the same style; tenth cen-

ture. In the centre there is an unnumbered specimen carved with a tree between harpies, opposed griffins, and peacocks feeding.

Climb the stairs and enter Sala I, with a collection of weapons, armour, banners, etc. Pass through and enter

SALA XVI.

Turn to the L. 8. Small panel of the Crucifixion in the Paduan manner, sometimes attributed to *Giovanni Bellini*. 6. Agony in the Garden, also in the Paduan style of Giovanni Bellini. 5. Two ladies playing with dogs and birds, by *Carpaccio*. 19. Doge Francesco Foscari, by *Gentile Bellini*. 18. Altar-piece, by *Quirizio da Murano*. 16. Doge Giovanni Mocenigo, by *Giovanni Bellini*. 11. Pietà, attributed to *Giovanni Bellini*. 12. In centre of room, a bust attributed to *Riccio*.

SALA XV.

Turn to the L. On the upper line. 41. Annunciation, by *Lazzaro Sebastiani*. 51 and 42. By *Girolamo Santa Croce*. 43. Madonna and Child, by *Marco Basaiti*. 35. Crucifixion, attributed to *Jacopo Bellini*. 34. Madonna and Child, by *Pasqualino Veneziano*. 21. Madonna and Child, by *Stefano Veneziano*. 14. Christ enthroned with Saints, by *Lorenzo Veneziano*. 9. Madonna and Child. 10. Crucifixion; and 3. Another Crucifixion, all of the Byzantino-Venetian school. On the window wall, 65. Genealogical tree of Christ, with the Crucifixion in the centre. Byzantino-Venetian school of the fourteenth century.

SALA XIV.

contains a collection of **books and illuminated MSS.** Many of the latter are official documents.

Turn to the L., in first case, 111, a miniature of the school of Lorenzo Veneziano. Near the window note an interesting collection of "Portolani" early maps, with sailing directions.

SALA XII.

Turn to the L. Case with fine **Venetian glass**. On window wall, opposite the door of entrance, fine ebony cabinets inlaid with tortoise-shell. On end wall, cabinet of porcelain. In the centre of the room there are a few interesting enamels and signet rings. The other cabinets in the centre of this room contain a fine collection of faience and glass. Note in particular one beautiful piece of blue glass with figures, "fabbrica dei Berovieri," of the fifteenth century.

SALA XIII.

Turn to the L. **103**. Madonna and Child in gesso, reproduced from *Rossellino*.

Cabinet of Ivories. **589**. Bacchus drawn by a panther; tenth or eleventh century. **566**. Madonna and Child, fourteenth century. **549** and **551**. Coffers of the fourteenth century.

Above the Ivories. **99**. Paliotto of Venetian work, fourteenth century, richly gilt reliefs of scenes from the life of Christ. **92**. Madonna and Child in relief. **86**. Ancona, by *Antonio Veneziano* (1309-1383).

A case containing a collection of wood-carvings. **466**. Part of a Paliotto, with Death of the Virgin, fifteenth century. **465**. Nativity and Adoration, fifteenth-century carving in wood, gilt. **443**. Cross of the Legion of Honour, found after Waterloo, once in possession of Lord Byron. **70**. A coarse bas-relief, fragment of an Adoration of the Magi, seventeenth century. Between the two windows, a case of comparatively modern Ivories. In the centre of the room, a sixteenth-century box in leather and metal binding. Case of gems; note **806**, a fine figure of a tiger.

Return through SALA XII and enter SALA X, with collections of tapestries, wood-carvings, etc.

SALA IX. Tapestries and brocades. From this room enter a suite of furnished rooms with figures in costume, etc., intended to illustrate Venice of the eighteenth century.

SALA VIII.

Examples of Venetian costumes. At the end of the room is a fifteenth-century staircase, from the Palazzo Agnello. Over one of the doors, 26. A fifteenth-century Ancona in high relief, attributed to Pietro or Bartolommeo da S. Vito.

SALA VII.

On the walls, portraits of Venetian ladies, Doges, and statesmen. Round the walls there is a fine collection of Italian medals. Begin at the case near the door leading into SALA V. *Vittore Pisano*: 1, Alfonso of Naples; 4, Lionello d'Este; 11, John VII Paleologus; 12, Cecilia Gonzaga; 14, Sigismondo Malatesta; 17, Piccinino; 18 and 19, Filippo Maria Visconti. *Matteo de Pasti*: 21, Leon Battista Alberti; 22, Guarino; 33, Isotta Malatesa. *Antonio Marescotti*: Maria Galeazzo Visconti. *Pietro di Fano*: 50, Pasquale Malipiero. *Francesco Laurana*: 58, Louis XI of France. *Antonio del Pollaiuolo*: 74, Innocent VIII. *Sperandio de Savelli*: 80, Giovanni Bentivoglio II; 86, Francesca Gonzaga. *Gentile Bellini*: 95, Mahomet II; Nicolò Fiorentino; 96, Pico della Mirandola; 99, Caterina Sforza. *Pastorino di Giovanni Michele de Pasterini*: 200, Ludovico Ariosto; 207, Bianca Capella. *Jacopo da Trezzo*: 234, Mary Tudor. *Alessandro Vittoria*: 241, Pietro Aretino. *Ludovico Leoni*: 249, Jacopo Sansovino. Anonymous: 338, Boiardo; 343, Marsilio Ficino; 355, Savonarola; 359, Francesco Alidosi. In the cases between the windows: 388, Alberto Pio di Carpi; 395, Pietro Bembo; 398, Tommaso Campeggi; 415, Francesca Guicciardini. A and B, two medals of Francesco Carrara and his son Francesco Novello, made in 1390, and supposed to be the first Italian medals. The cases in the centre of the room contain a fine collection of Venetian coins.

SALA VI. Official documents and a model of a seventeenth-century galley.

SALA V. A collection of portraits and costumes.

Return through SALA VI and enter SALA IV with a collection of armour, flags, arms, etc.

Pass through SALA I to the R., and at the end in SALA III there are some fragments of antique sculpture and a flag of Francesco Morosini, by a Greek artist.

Return along Sala I and about half-way to the stairs turn to the L. into SALA II.

To the right. **3.** Madonna and Child of the fourteenth century. **27.** Madonna and Child, by *Lazzaro Sebastiano*. **31.** Visitation, by *Carpaccio*. **33.** Madonna and Child, by *Bissolo*. **37.** Madonna and Child with Saints, *Boccaccio Boccaccio* (1460-1518). **44.** Madonna and Child with Saints, school of Friuli. **58.** An Umbrian Madonna and Child. **57.** By *Vincenzo da Treviso*. The rest of the collection consists mainly of German, Flemish, and Dutch pictures of secondary interest. **74** is attributed to *B. Bruyn*. Nos. **78** to **82** to *Roger Van der Weyden*. Close to the door, **220**, a Greek picture of the seventeenth century, by Zane Emmanuel, and **221**, a Byzantine triptych.

On the upper floor—

SALA XVIII contains some drawings by Tiepolo and others.

SALA XIX. Architectural drawings of Venice, etc.

SALA XX. Early printed books, woodcuts, engravings, etc.

SALA XXI. Maps of Venice and cuts, after Tiepolo.

I do not wish it to be thought that even this final list by any means exhausts the objects of interest at Venice—nay, even the objects of high æsthetic value. Other works of the first importance meet one at every turn. Such are the four splendid **Greek lions at the gate of the **Arsenal**, the famous landscape by Giorgione in the **Palazzo Giovanelli** (admission by private introduction only), and the charming Renaissance spiral staircase known as the **Scala Minella** in the Corte del Maltese. But Venice is of course inexhaustible, and my object in this work is not so much to

mention all its artistic treasures as to put the tourist on the right road for appreciating those most salient features which his time permits him to see. Any indefatigable traveller who finds he can adequately examine all that is recommended in this book and yet has leisure for more extended researches, may turn with advantage to Karl Károly's excellent little work on *The Paintings of Venice*, where most of the principal objects unconsidered here meet with due notice.

X EXCURSIONS

TORCELLO.

BY far the most important excursion is that to Torcello. Steamers go once a day from the Riva degli Schiavoni during the season (see the handbills of the moment), but as a rule they spend a whole hour uselessly at *Burano*, an uninteresting place, with the object of inducing visitors to inspect a lace factory and buy lace. Those who prefer early art had better instantly engage one of the rough little gondolas which clamour for hire at the landing-place of Burano the moment the steamer arrives, and get themselves ferried across without delay to Torcello. They will thus secure a double advantage ; not only will they have a longer time to examine the very interesting Cathedral of Torcello, but they will also see it before the main crowd of tourists arrives—a matter of great moment, as the keynote of Torcello is its strange and weird desolation.

The excursion by gondola from Venice, however, is to be recommended as giving a much better idea of the lagoons and allowing proper leisure at Torcello.

The island upon which the once busy town stood has now no other buildings except the Duomo, the little church of Sta. Fosca, a few cottages, and two small buildings adapted as local museums.

The building nearest to the landing-place is the church of Sta. Fosca, surrounded by a picturesque loggia ; further on stands the Duomo, simple, bare, and unpromising. In spring the setting of fruit gardens and vineyards is very lovely.

At every turn, and under every archway, there is a glimpse of lagoon or island, with here and there a campanile, showing the dwelling-place of some community of lace-makers or fishermen.

The original Duomo was built in 641; in 697 it was repaired, and in 874 it was rebuilt. Of these various works little now remains except some masonry at the eastern end of the building. The existing nave is due to the rebuilding which took place in 1008, and except for minor changes in the twelfth century it has been little altered. The church is of the Basilican type; it is more nearly allied to Rome and Ravenna than to such Romanesque buildings as Modena, Parma, and Piacenza. The exterior also resembles the exterior of many Ravennese churches; it is as plain as possible.

The sculptures and mosaics found in the churches and museums are supposed to be the work of Italian disciples, modelled on that of Byzantine masters. In order to distinguish the work at Torcello from the art of Constantinople on one hand, and from the Romanesque art common throughout Northern and Central Italy on the other, it has been known as Italo-Byzantine; it is the first development of a highly cultured native art.

The work in the apse, the doorposts at the western entrance, a mutilated carving at the side entrance, and perhaps the crosses built into the walls of Sta. Fosca, may belong to the ninth century. The screens which divide the chancel from the nave in the Duomo may be as late as the early part of the twelfth century, but the main fabric of the nave, including most of the capitals of the pillars and the miscellaneous reliefs and sculptures, is for the most part assigned to the period of rebuilding, dating from 1008. It would be difficult to point to any other building, on such a scale, so homogeneous in style, and interpreting so well the lesson which the native artists learned from the masters of Constantinople.

The Interior is full of interest. At the first glance the tie-beams running athwart and lengthwise of nave and

aisles strike one as rude, and the smoothly plastered walls are unpleasantly flat. When the eye is used to these peculiarities, however, the quality of the place makes itself felt. There is a sense of spacious simplicity—of isolation—of loneliness. The marbles take a delicate tint of green in the humid air. The unwonted meets the eye at every turn, whether it be the solemn figure of Madonna in the semi-dome, or the Apocalyptic Vision on the western wall, or the apse with seats rising tier upon tier, and the Bishop's throne in the centre.

On entering, pass up the **Right Aisle**. In the small semi-dome is a **mosaic** with the figure of Christ, enthroned between the Archangels Michael and Gabriel. Christ has the solemn features customary in Byzantine art, but in this case there is a want of vigour and benignity. The angels wear large earrings, and their robes are jewelled with barbaric profusion. Below are the full-length figures of Saints Gregory, Martin, Ambrose, and Augustine.

The **roof** of the chapel has a charming mosaic, which recalls the work upon the roof at St. Vitale in Ravenna. The Agnus Dei is surrounded by an aureole upheld by angels standing upon blue globes. The interspaces are filled with lovely designs in brilliant colours; among the foliage are symbolical birds and the signs of the Evangelists. The intention is to suggest the idea of Christ as life giver and life restorer.

Pass into the **Choir**.

The terraced seats with the throne in the centre remind us that particularly in the Early Church such things were symbolical; the Bishop seated in the midst of his clergy was a figure of Christ in the midst of His Apostles. Above the Bishop's chair, under the window, is a mosaic of "Scs. Eliodorus, episcopus," whose body rests under the altar. Above the semi-dome is an Annunciation, with the Angel to the left and Mary to the right. In the **semi-dome** is the Madonna and child, with the Apostles in white robes ranged below. The figure of Madonna and Child is characteristic in the highest degree of the legacy which the West owes

to the East. This single design fills the semi-dome ; no detail breaks the vast surface except the symbol declaring the Motherhood of God. The assertion of the dogma of the mysterious link between humanity and Divinity is the motive. The mind is not stirred by grace or beauty, the purpose is to lift emotion above the range of earth.

Madonna stands tall, augustly immovable, and majestic ; her unfocussed gaze reaches to the confines of Eternity. She is robed in blue, touched at the edge with gold. The Child on her arm is already oppressed with the sorrow of the world. Rigid intensity, an expression austere and inexorable, an impassivity masking the love that moves the world, a dignity more than human places this thing apart ; the mind is carried beyond the things of time and experience.

Such obvious defects as unnatural severity of outline, disproportion of figure, conventional drapery, only help us to realise the intention.

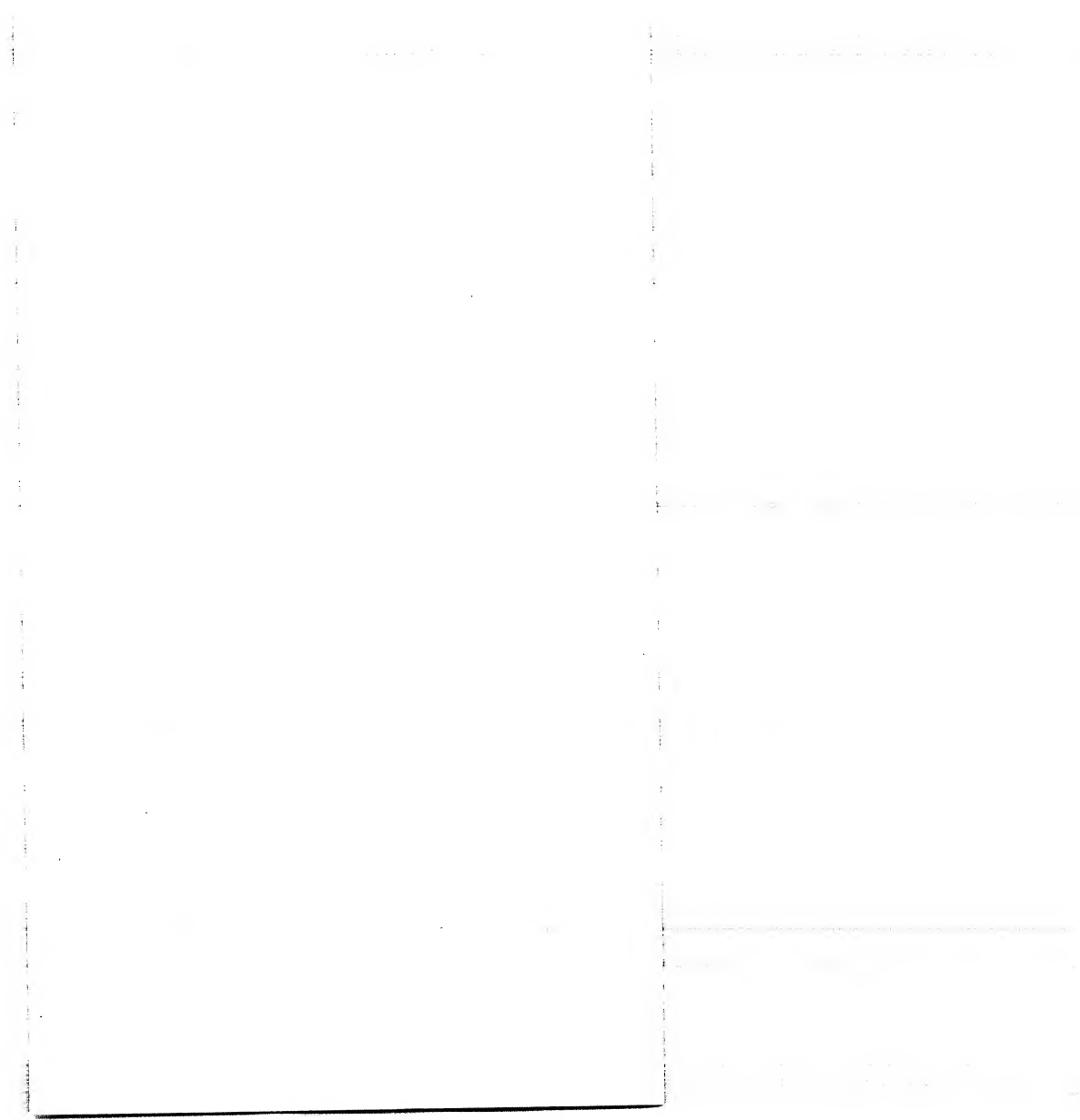
The Choir is divided from the nave by a fine **Screen**. On the upper part are painted panels, perhaps of the fourteenth century, representing Madonna and the Twelve Apostles. This is supported by six slender marble columns. Note the graceful and delicately carved capitals. The spaces between the columns in the lower part are filled with four **carved panels** of great interest. The two outermost, from the entrance to the Choir, have the design of a Tree with two lion-guardians. Small birds and animals feed upon the leaves.

The two panels nearest to the entrance have peacocks drinking from a long-stemmed vase. The animals in all these panels lack the vigour and intensity of fine Romanesque art, but the borders, on the other hand, show a true sense for decorative effect. Besides these four carved panels, there are two others forming part of the screen which divides the Choir from the Right Aisle. One of these has the symbolical Tree, rigid in stem, with sharply cut foliage and birds feeding upon the fruit. This is the most successful of these sculptures. Notice the finely carved border of braided work.



Photograph Alinari

MADONNA AND CHILD IN THE CHAPEL OF
THE ARENA AT PADUA
BY GIOVANNI PISANO. EARLY IN THE FOURTEENTH CENTURY
Compare with the Italo-Byzantine Madonna at Torcello





Photograph: J. W. Cruickshank

ITALO-BYZANTINE MOSAIC

MADONNA AND CHILD, FROM THE SEMI-DOME AT TORCELLO
 Compare with the Sculpture of Giovanni Pisano in the Chapel of the Arena at Padua

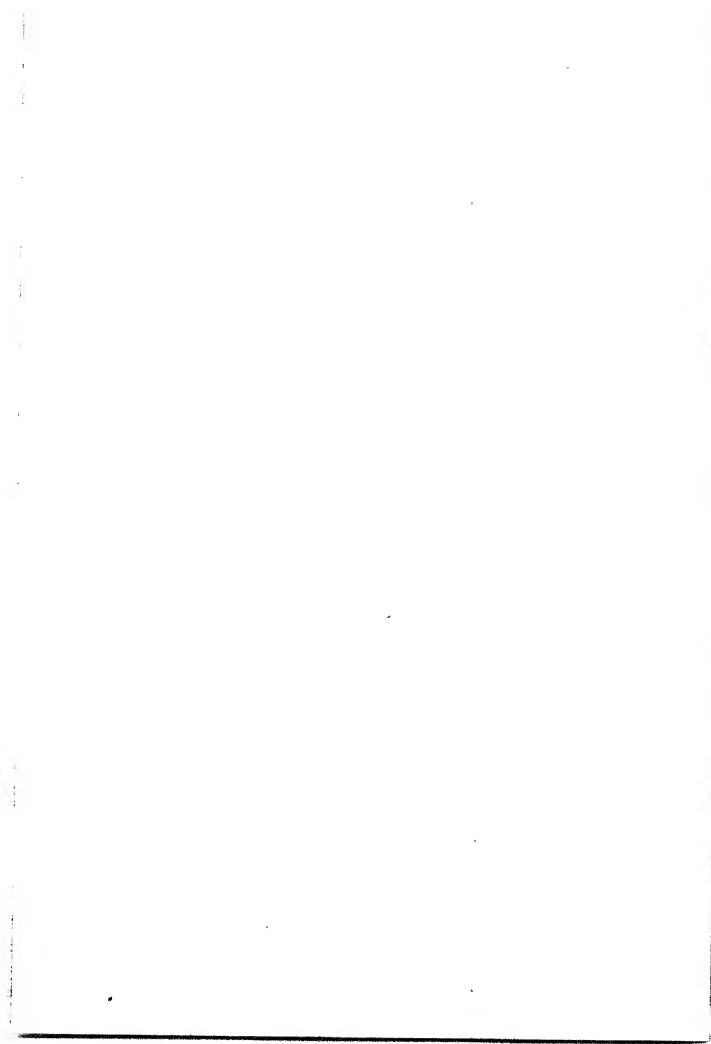


Figure 1. The structure of the model.

Figure 2. The structure of the model.

The carved panels are supposed to be of the same date as the rebuilding of the church in 1008. According to others they are of the twelfth century. When compared with the early Byzantine panels at Ravenna of the sixth century, these Italo-Byzantine carvings are clearly the work of men who had far less understanding of how to combine the gracious freedom of natural forms with necessary conventions. On the other hand compared with the eleventh-century carved screens at Aquileia, these at Torcello show an advance in knowledge of natural forms, the animal figures are less rude and the decorative effect of the design is better.

To the left of the Choir is a very fine **Pulpit**, rebuilt in the twelfth century from parts of the original material. On one side below the Reading Desk is a panel with the usual rigid Tree and conventional foliage, framed by elaborate borders of braided, twisted, and beaded mouldings. On the opposite side, under the stair, is a broken bas-relief. In the centre is an allegorical figure of Time winged and standing on wheels.

Notice the beautiful **Pavement** with marble mosaic patterns.

At the western door is a small Font with rudely carved figures.

The nave **pillars** have fine capitals with characteristic spiny Acanthus foliage. There is a suggestion of Ionic forms. On the West Wall is a **great mosaic** of the Last Judgment. It is commonly attributed to the twelfth century, but Venturi ("Storia dell' Arte Italiana") assigns it to the ninth century. It is probable that the upper and lower parts of the picture are not of the same date. The mosaic is not the work of a great school. Some Byzantine prototype has been well conceived in the mind, but the hand has failed in execution. There is no real control of the human figure at rest or in motion, and the colouring has none of the harmonious charm usual in Byzantine mosaics.

This Italo-Byzantine Judgment strikes a different plane of thought from the fourteenth-century Judgment in the Campo

Santo at Pisa. Here we have an abstract presentment, a general statement; at the Campo Santo it is the point of view of the individual human being, the drama of every man in face of the Last Things. Equally different from this mosaic is the naïve sentiment of Fra Angelico's Judgment scenes, or the Cosmical vision of Michael Angelo.

The Torcello mosaic is a direct narrative, according to Jewish and early Christian tradition, as it appears in the Prophets, the Gospels, and the Epistles, set down without conscious desire of picturesque effect. The expression both of the blessed and the damned is dignified and composed. Satan is not a monster of grotesque incongruities, but an aged man, experienced in the weariness of evil.

The mosaic is divided into five bands. At the very top is **Christ on the Cross**, between Mary and John. Golgotha is represented by a little black mound and a skull. Christ's head is inclined to the right, and the eyes are open. The feet are nailed separately. Below this is the **Descent into Hades** (see Gospel of Nicodemus, chap. XIX). Christ, in the centre, treads upon the broken gates of Hell, and draws Adam out by the forearm. On the same side as Adam stand Eve and two kings.

On the opposite side, John the Baptist, pointing to Christ, and behind him the righteous of the Old Dispensation. At each end of the scene is a colossal Archangel, clothed in barbarously over-ornamented robes. In the next rank **Christ** is seated on a rainbow (probably suggested by Rev. IV. 3), and round about is a mandorla of light. To the spectator's left is Madonna, to the right John the Evangelist, the two who had stood at the foot of the Cross—who were powerful intercessors, and who had not awaited the general resurrection. Beyond these are seated the Twelve Apostles (Matt. XIX. 28).

In the centre of the range of pictures beneath is the **"Prepared Throne"** (Ps. IX. 7). On a chair of state lies the sealed book; at the back are the instruments of the Passion; at the foot of the throne kneel Adam and Eve. The throne is guarded by Seraphim, as in the vision of Isaiah VI. 2. To the spectator's right is an angel, who holds

the scroll, representing the heavens as they are rolled together in the dissolution of the things of time (Isa. xxxiv. 4 and Rev. vi. 14). Further to the right and left the Angels sound the trumpets, which call the quick and dead to judgment (1 Cor. xv. 52). The dead are given up, on the right hand, by the sea (Rev. xx. 13), and on the left by wild beasts, perhaps a reminiscence (cf. Ps. xxii. 21).

The next range of pictures is on a level with the top of the arch over the door. In the centre, **Michael** is seen preparing to weigh souls; he holds the scales, while opposite to him devils, with the purses of the avaricious, prepare to thrust down their side with spears.

The tradition of the weighing may have been based on such passages as Psalm lxii. 9, Proverbs xvi. 2, and Daniel v. 27. Michael is associated with the awakening of the dead in Daniel xii. 1-3. To the spectator's left of Michael there is the general assembly of the first-born of the Church, who appear in separate groups, a division probably founded on the distinction of services and gifts which St. Paul repeats in Romans xii. 5-8, 1 Corinthians xii. 28, and Ephesians iv. 11. To the spectator's right of the devils, who represent the spirit of evil at the weighing of souls, two angels thrust sinners into **the flames** (Matthew xiii. 41), which are fed from the river of fire coming down from Christ's throne (Daniel vii. 10). In the middle of the flames, Lucifer is seated with Dives in his lap.

In the lowest range, to the spectator's left, are the souls of the blessed in **Abraham's bosom** (Luke xvi. 22). Then Mary in prayer and the Penitent Thief with his cross (Luke xxiii. 43 and the Gospel of Nicodemus xx. 5-12). Between this figure and that of St. Peter is the Gate of Paradise guarded by the Cherubim (Gen. iii. 24). The scenes to the right of the door in the lowest range are of uncertain import. The skulls in which worms twine in and out (Isa. lvi. 24 and Mark ix. 44) suggest that they represent a continuation of the torments of hell.

On leaving the Duomo, walk round to the **west front**.

The lintel and jambs of the door are of marble, with elaborate carving, attributed to 864. The vine-leaf ornament on the lintel is in freer style than the work on the jambs. Opposite to the west door are the ruins of an ancient Baptistery which may have dated from the seventh century. A picturesque, covered **arcade** connects this ruin with the Duomo and Sta. Fosca. It has stilted arches, and many of the capitals of the columns are finely carved but much weathered.

STA. FOSCA.

This was originally a basilican church of the ninth century, partly rebuilt in 1008 on the model of the later Greek churches. There are three **apses**. The centre one has two rows of blind arcades with ornamental brickwork above, similar in character but less elaborate than the brickwork at the cathedral of Murano. At the top is a Byzantine cornice with some classical detail. The style of the arcading is said to place the date of the building at the beginning of the twelfth century, between the refounding of San Marco and the rebuilding of the Duomo of Murano.

Interior. The detached columns were intended to support a dome, a circular base being attained by throwing arches across the angles. The dome, however, was never constructed, and the church is covered with a timber roof.

The columns are of grey marble, and the capitals with clean, sharp carving, Italo-Byzantine in style, have red marble abaci.

On the wall outside, beside the door are two carved panels with crosses of the ninth century.

THE MUSEUMS.

In the Museo Provinciale there is a fine **vase** with leafage ornament and the Cross, and a Greek inscription.

There are also collections of coins, coats-of-arms, banners of Sta. Fosca; a Paliotto, formerly in the Duomo, with small bronze plaques nailed on wood, perhaps of the ninth century.

In the centre case are a few books and manuscripts.

The principal interest of these museums is the collection of **carvings and sculpture**, which was done by Italians working under Byzantine influence.

Downstairs there are many interesting sculptured fragments, mostly of the Gothic and Renaissance period.

In one of the side rooms are some beautiful examples of **Italo-Byzantine work**. One panel presents a contrast by means of symbolical animals. In the upper part two peacocks drink from a vase, a figure of the immortal soul receiving life from the Chalice. In the lower part a lion devours a young fawn, a figure of the soul in the power of Satan.

The Museo Estuario, in the centre of the room is a painted vase, Greek or Etruscan. In two cases there are a number of small bronze lamps, vases, etc. On the walls are fragments of panels, a crucifix, a Pietà in relief, and a few statues in wood.

In the **courtyard** below there is an interesting collection of Italo-Byzantine carvings, fragments of scrolls with vine leafage, birds and animals feeding.

There are also some **well-heads**, and a few fragments of classical sculptures.

MURANO.

The island of Murano may be reached by the steamboats which start every fifteen minutes from the Fondamenta Nuova. By gondola, going from and returning to the hotel, the excursion takes from three to four hours, allowing time for the monuments.

Taking the course outside of the Island we pass several glass factories, sulphur-works, and shipbuilding yards. On the sky-line appear the outlines of S. Francesco in Deserto, Burano and Torcello, swimming on the sunny levels of water.

We enter a quiet deserted-looking Canal, pass the old cemetery, and land under a picturesque bridge at the **Duomo** (Santi Maria e Donato).

The Church is a Romanesque building. The application of open arcades round the apse shows a development of the same style as may be seen on the apse of Sta. Fosca, Torcello. (Rivoira, "Origini della Archit: Lombarda.") It is supposed that the building was remodelled after the great earthquake in 1117, and finished about 1140, the date given on the pavement inside.

The **Apse**, low and massive, with its two rows of open arcades and picturesque ornamental brickwork between, is very striking. The columns have cushion capitals, and to the extreme right and left are delicately carved panels with geometrical and foliage designs. Each part adds to the effectiveness of the whole: all is in harmony. The building is a noteworthy example of the treatment of brickwork.

Turn to the left, past the solid mass of the square Campanile. Notice on the **South Wall** of the Church two carved panels with the Cross and Trees. Between the panels is the bust of an angel, and, below, a monstrous head bitten by dragons, a symbolical design perhaps intended for Heaven and Hell.

The **Western façade** is plain, with a small relief of S. Donato and a kneeling figure. S. Donato, whose relics are preserved in the Church, was a Bishop of Epirus who freed his people from a dragon. His body was brought from Cephalonia to Venice early in the twelfth century, by Doge Domenico Michieli, after a victory over the Saracens.

Interior. The great glory of the Church is the mosaic pavement. The subjects represented in coloured marbles are those familiar in Italo-Byzantine art: peacocks drinking from a vase, griffins confronting each other, and the fable of the hens carrying the fox to burial. In the nave is a circular design with an inscription and the date 1140.

The **Capitals** of the nave columns have many of the forms usual in Italo-Byzantine architecture. The Pulpit is of light grey marble, the panels are carved with simple crosses.

In the semi-dome of the apse is a striking **Mosaic** with the solitary figure of the Madonna on an unbroken back-

EXCURSIONS

x.]

ground of gold. She is draped in dark blue and her arms are outstretched in prayer. She resembles in this respect the "Orante" in early Christian art, and like them she is probably a figure of the Church. The mosaic is said to be of the twelfth century.

In the left aisle, over the door, is a Madonna and Child, with SS. Donato and John the Baptist, by *Lazzaro Sebastiani*.

Further on is a coloured relief of S. Donato of the fourteenth century.

In the side **Chapel** there are interesting fragments of Italo-Byzantine carving; a baptismal font for total immersion; and the sculptured front of a sarcophagus with the "star" or "girandole" ornament, said by Venturi to be characteristic of the eighth century.

On the wall beyond is a Paliotto ascribed to the Vivarini.

On the wall to the left of the S. entrance is a Byzantine Madonna, her blue robe and veil covered with stars. Near the southern door is a Holy-water Font, resting on a carved classical pillar.

MUSEO CIVICO.

This museum contains an interesting collection, illustrating the local industry of **glass** making. The glass-works were transferred from Venice to Murano in the thirteenth century. The peculiar characteristics of Venetian glass are lightness, thinness, and elegance of form.

Entrance Hall. A beautiful Italo-Byzantine sarcophagus. On the upper walls are fragments of sculpture. Note a fine dragon opposite to the entrance. Over the left door is a Gothic relief.

Mount the stairs, and enter a fine hall with **Chandeliers** and **Tapestries** on the walls. Beyond are rooms with **mirrors**, chandeliers, and specimens of glass.

Murano for a long period had a monopoly in the making of beads and mirrors, and the industry did not decline until the eighteenth century with the invention of flint glass.

and the development of the manufacture in England and Germany.

In a small room to the left is the Golden Book of Murano, containing the names of the members of the Guild of glass-workers.

A collection of Spanish and Bohemian glass in another room enables one to make a comparison with the Murano work exhibited on the ground floor.

SAN PIETRO MARTIRE.

This church is within a few minutes' reach of the Museum; it contains one of *Giovanni Bellini's* most serene altar-pieces. The Madonna is a dignified woman, gazing over the head of the kneeling Doge Barbarigo with Olympian calm and genial serenity. There is an air of space and light in the picture, lacking in those of Bellini's altar-pieces, which have heavy architectural backgrounds. The Doge, in spite of his attitude, has no expression of devotional reverence; and the angel musicians add to the general air of complacent well-being. The bishop on the right, in heavy ecclesiastical robes of ceremony, is a lifeless figure.

Note also the following pictures:—

St. Jerome, to the right of the entrance door. On the opposite wall, an Assumption of the Virgin, by some scholar of Bellini. In the chapel to the L. of the choir, a Pietà. Over the Sacristy door, a Baptism, attributed to Tintoretto; and on the R. of the Choir, a Supper at Cana, attributed to *Veronese*.

LIST OF SOME OF THE PRINCIPAL PAINTERS,
INTERESTING TO VISITORS IN VENICE,
WITH THEIR APPROXIMATE DATES.

| | |
|--|----------------------|
| Maestro Paolo, living between . . . | 1338 and 1358 |
| Lorenzo Veneziano, known between . . . | 1357 and 1379 |
| Niccolo Semitecolo, lived until . . . | 1400 |
| Jacobello del Fiore, known between . . . | 1400 and 1439 |
| Michelé Giambono, known between . . . | 1420 and 1462 |
| Jacopo Bellini, died about . . . | 1464 |
| Antonio da Murano, still alive in . . . | 1470 |
| Quirico da Murano, still alive in . . . | 1478 |
| Antonello da Messina, known between . . . | 1463 and 1493 |
| Carlo Crivelli | 1430? — 1495? |
| Bartolommeo Vivarini, worked between . . . | 1450 and 1499 |
| Rondinelli, died about | 1500 |
| Andrea da Murano, known between . . . | 1462 and 1502 |
| Alvise Vivarini | 1445 or 6? — 1502-3? |
| Gentile Bellini | 1427? — 1507 |
| Marco Marziale, known between . . . | 1492 and 1507 |
| Giorgione | 1477 or 8 — 1511 |
| Lazzaro Sebastiano | 1449 — 1512 |
| Giovanni Bellini | 1428? — 1516 |
| Cima da Conegliano | 1460? — 1517 or 18 |
| Marco Basaiti, lived up to | 1521 |
| Vittore Carpaccio, died | 1525 |
| Benedetto Diana, known between . . . | 1483 and 1525 |
| Rocco Marconi, known up to | 1526 |
| Palma Vecchio | 1480? — 1528 |
| Mansueti | 1470? — 1530 |
| Vincenzo di Biagio (Catena), died . . . | 1531 |
| Pordenone | 1483 — 1538 |

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| | | | | | | | |
|--------------------------------------|---|---|---|---|---|---|------------------|
| Bonifazio | . | . | . | . | . | . | 1490 — 1540 |
| Cariani | . | . | . | . | . | . | 1480 — 1541 |
| Sebastiano del Piombo | . | . | . | . | . | . | 1485 — 1547 |
| Pellegrino da San Daniele | . | . | . | . | . | . | 1460-70 — 1547 |
| Savoldo | . | . | . | . | . | . | 1508? — 1548 |
| Bissolo, died | . | . | . | . | . | . | 1554 |
| Lorenzo Lotto | . | . | . | . | . | . | 1476 — 1555 or 6 |
| Moretto | . | . | . | . | . | . | 1498 — 1555 |
| Schiavone | . | . | . | . | . | . | 1522 — 1563 |
| Paris Bordone | . | . | . | . | . | . | 1500 — 1570 |
| Titian, date of birth in controversy | . | . | . | . | . | . | 1576 |
| Moroni | . | . | . | . | . | . | 1525 — 1578 |
| Paolo Veronese | . | . | . | . | . | . | 1528 — 1588 |
| Jacopo Bassano | . | . | . | . | . | . | 1510 — 1592 |
| Tintoretto | . | . | . | . | . | . | 1519 — 1594 |

APPENDIX

LATIN INSCRIPTIONS OF THE FAÇADE AND ATRIUM OF ST. MARK'S.

FAÇADE.

Over the Mosaic of the Reception of the Body.

*Corpore suscepto gaudent modulamine recto ;
Currentes latum venerantur honore locatum.*

Over the Thirteenth-century Mosaic.

*Collocat hunc dignis plebs laudibus et colit hymnis,
Ut Venetos semper servet ab hoste suos.*

Over the lunettes above.

1. *De cruce descendo, sepeliri cum nece tendo ; Quae
mea sit vita, jam surgam morte relicta (relicta).*
2. *Visitat infernum regnum pro dando supernum
Patribus antiquis, dimissis Christus iniquis.
Quis, fractis portis, spoliat me campio fortis ?*
3. *Crimina qui purgo triduo de morte resurgo,
Et mecum multi dudum rediere sepulti.
En verus fortis qui fregit vincula mortis.*
4. *Sum victor mortis, regno super aethera fortis,
Plausibus angelicis, laudibus et melicis.*

• ATRIUM.

Over the main door.

*A lapis Marce delicta precantibus arce,
Ut surgant per te, factore suo miserante.*

Lunette.

*Sponsa Deo gigno natos ex Virgine Virgo,
Quos fragiles firmo fortes super Æthera mitto.*

Round the Evangelists.

*Ecclesiae Christi vigiles sunt quatuor isti,
Quorum dulce melos sonat et movet undique coelos.*

FIRST DIVISION.

In principio creavit Deus coelum et terram.—Spiritus Domini ferebatur super aquas.—Appellavitque lucem diem et tenebras noctem.—Fiat firmamentum in medio aquarum.

Fiant luminaria in firmamento coeli. Dixit etiam Dominus: producant aquae reptile animae viventis et volatile uper terram; jumenta et omnia reptilia in genere suo.

Faciamus hominem ad imaginem et similitudinem nostram.—Et benedixit diei septimo.—Ei inspiravit in faciem ejus spiraculum vitae.—Etiam posuit in medio paradisi (lignum vitae) lignumque scientiae.

Appellavitque Adam nominibus suis cuncta animantia.—Cumque obdormisset, tulit unam de costis ejus et replevit carnem pro ea, et adduxit eam ad Adam.—Hic serpens loquitur Evae et decipit eam.—Hic Eva accipit pomum et dat viro suo.—Hic Adam et Eva cooperiunt se foliis.—Hic Dominus vocat Adam et Evam latentes se post arbores.—Hic Dominus increpat Adam.—Ipse monstrat uxorem fuisse causam.—Hic Dominus maledicit serpenti cum Adam et Eva ante se existentibus.—Hic Dominus vestit Adam et Evam.—Hic expellit eos de paradiso.—Hic incipiunt laborare.

Round the Cherubim in the pendentives.

*Hic ardet Cherubin Christi flammata calore,
Semper et aeterni solis radiala nitore.
Mystica stant Cherubim alas monstrantia senas,
Quae Dominum laudant, voces promendo serenas.*

At the end.

Crescite et multiplicamini et replete terram.

Hic peperit.

Christus Abel cernit; Kayn et sua munera spernit

Egrediamur foras. Cumque essent in agro, consurrexit Cain adversus fratrem suum et interfecit eum.

Dixitque Dominus ad Cain: quid fecisti? Ecce vox sanguinis fratris tui clamat ad me de terra.

Dixitque Cain ad Dominum: major est iniquitas mea quam ut veniam merear.

SECOND DIVISION.

Dixitque Dominus ad Noe: Fac tibi arcam de lignis levigatis: trecentorum cubitorum erit longitudo arcae, quingenta cubitorum erit latitudo et triginta erit altitudo illius. — Tulit ergo Noe de animantibus et de volucribus, mundis et immundis, et ex omni quod movetur super terram, duo et duo, masculum et feminam, et ingressi sunt ad eum in arcam sicut praeceperat ei Dominus. — In articulo Diei ingressus est Noe, Sem, Cham et Japhet, filii ejus et uxores filiorum ejus, cum eis in arcam. Factumque est diluvium quadraginta diebus super terram et quindecim cubitis altior fuit aqua super montes. — Cumque consumpta esset omnis caro super terram, emisit Noe columbam. — At illa venit ad eum portans rami olivae in ore et intellexit Noe quod cessassent aquae diluvii. — Ponam arcum in nubibus et erit in signum foederis ut non sint ultra aquae diluvii. — Noe obtulit holocaustum Domino post diluvium.

THIRD DIVISION.

Noe, post exitum arcae de diluvio, plantavit vineam, bibensque vinum inebriatus est et nudatus in tabernaculo suo. Quod cum vidisset Cham pater Chanaan verenda patris sui esse nudata, nuntiavit duobus suis fratribus foris; at vero Sem et Japhet palium imposuerunt humeris suis et incedentes retrorsum cooperuerunt verenda patris sui, faciemque eorum aversae erant et patris virilia non viderunt. — Evigilans autem Noe ex vino, cum didicisset quae fecerat ei filius suus minor, ait: maledictus Chanaan servus servorum erit fratribus suis. — Dies autem Noe nongentorum quinquaginta annorum et mortuus est.

Post mortem vero Noe dixerunt gentes: venite faciamus

nobis civitatem et turrin cuius culmen pertingat ad coelum. Quod intuens Dominus, ait: venite videre civitatem et turrin quam aedificant filii Adam et dixit ecce unus est populus et unum labium omnibus, venite et descendamus et confundamus linguam eorum ut non audiat unusquisque vocem proximi sui. Atque ita divisit eos Dominus ex illo loco in universas terras et cessaverunt aedificare turrin.

FOURTH DIVISION.

Dixitque Dominus ad Abram: Egrede de terra tua et veni in terram quam monstravero tibi; tulitque uxorem suam et Loth filium fratris sui ut irent in terram Chanaan.—Septuaginta quoque annorum erat Abram, cum egrederetur de Aran.—Cum audisset Abram captum Loth, numeravit trecentos decem et octo expeditos vernaculos et persecutus est eos; et reduxit Loth et omnem substantiam.—At vero Melchisedech rex Salem proferens panem et vinum, erat enim sacerdos Dei altissimi, benedixit ei.—Dixitque rex Sodomorum ad Abram: Da mihi animas et coetera tolle tibi. Qui respondit ei: Levo manum meam ad Dominum Deum excelsum possessorem coeli et terrae.—Ingredere ad ancillam meam si forte saltem ex illa suscipiam filios.—Dixitque angelus Domini ad Agar ancillam Sarai: Revertere ad dominam tuam.—Peperitque Agar Abrae filium qui vocavit nomen eius Ismaël.—Dixit Dominus: Ne ultra vocabitur nomen tuum Abram sed Abraham. Dixit iterum Dominus ad Abraham: circumcidite ex vobis omne masculinum et circumcidetis carnem preputii vestri. Infans octo dierum circumcidetur in vobis.

About the Prophets.

*Annunciate in gentibus et auditum facite, levate signum, praedicate et nolite celare.
Ecce vir cinctus lineis et renes eius accincti auro obrizo.
Filios enutrivit et exaltavi, ipsi vero spreverunt me.
Linguam tuam adhaerere faciam palato tuo, quia domus exasperans.*

At the sides.

Cum sederet in ostio tabernaculi sui, apparuerunt ei tres viri et adoravit et dixit.

Tulitque butyrum et lac et vitulum quem coxerat, et posuit coram eis; et ipse stabat juxta eos sub arbore. Cui dixit: Revertens veniam ad te tempore isto, et habebit filium Sara uxor tua; quae risit post ostium tabernaculi.

Visitavit autem Dominus Saram, sicut promiserat, et implevit quae locutus est; concepitque, et peperit ei filium in senectute sua, tempore quo praedixerat ei Deus. Vocavitque Abraham nomen ejus Ysaac. Et circumcidit eum octavo die.

Over the arch.

Signat Abram Christum, qui, gentis spreto hebraee Transiit ad gentes, et sibi junxit eas.

FIFTH DIVISION.

Hic vidit Joseph somnium manipulorum et solis et lunae et undecim stellarum.—Hic Joseph narrat fratribus suis somnium.—Hic pater eius increpavit eum de narratione somnii.—Hic Joseph missus erravit in agro et vidit virum unum et interrogavit eum de fratribus suis.—Ecce somniator venit: occidamus eum.—Hic Joseph mittitur in cisternam, et comedentibus fratribus, viderunt mercatores venire.—Hic extraxerunt eum de cisterna.—Hic vendiderunt Joseph Hismaelitis XX argenteis.—Hic ducitur Joseph in Aegyptum a mercatoribus.—Hic Ruben non invenit Joseph in cisterna.—Hic est denuntiatio mortis Joseph, et Jacob pater eius plorat.

About the Prophets.

[Qui] honorificaverit me, honorificabo eum [qui] contemnent me, ego abjiciam, dicit Dominus.

Melior est obedientia quam victimae; super bonos delectatur Dominus et non super sacrificia.

Haec dicit Dominus: non recedet gladius de domo tua in sempiternum. Ecce suscitabo super te malum de domo tua. . . . In judicium posuisti eum; et fortem ut corriperes, fundasti.

*Intrent securi, veniam quia sunt habituri
Omnes confessi qui non sunt crimine pressi.*

Under the arch.

*Radix omnium bonorum charitas.
Christophori sancti speciem quicumque tuetur,
Illo nempe die nullo languore tenetur.*

SIXTH DIVISION.

Hic Hismaelitae vendunt Joseph Putiphar eunuchō Pharaonis in Ægypto.—Hic Eunuchus tradit omnia bona sua in potestate Joseph.—Hic dicit uxor Putiphar Joseph: dormi mecum.—Hic Joseph relicto pallio in manu mulieris fugit.—Hic mulier videns se delusam, ostendit pallium Joseph omnibus de domo sua.—Hic Putiphar ponit Joseph in carcere.—Hic Pharaō jubet poni in carcere pincernam et pistorem.—Hic pincerna et pistor existentes in carcere vident somnia.—Hic Joseph interpretatus est pincernae et pistori somnia quae viderunt.

Hic Pharaō restituit pincernam in officium suum.—Hic Pharaō pistorem fecit suspendi in patibulo.—Hic Pharaō vidit per somnium septem boves pingues et septem macras confectas, et macrae devoraverunt pingues.

Hic vidit per somnium septem spicas in culmo uno plenas et formosas, et alias septem spicas tenues et vacuas, quae devoraverunt priores plenas.—Hic Pharaō quaerit interpretationem somniorum a sapientibus suis.—Hic pincerna dicit Pharaoni qualiter Joseph dixerat sibi et pistori eventum somniorum suorum.

*Somnia quae vidit Pharaō Joseph reseravit:
Collegit segetes, populis quas participavit.*

SEVENTH DIVISION.

Hic Jacob praecepit decem filiis suis ut irent in Ægyptum causa emendi frumentum.—Hic Joseph congregavit fratres suos et dure loquens eis posuit custodiae tribus diebus.—Hic fratres Joseph loquuti sunt invicem: merito haec patimur, quia peccavimus in fratrem nostrum. Et Joseph avertit se et planxit.—Hic Joseph iussit Simeon ligari fratribus

praesentibus, et pecuniam singulorum reddi.—Hic Joseph redactas segetes in manipulos jussit congregari in horrea Aegypti.—Hic Asenes, uxor Joseph, peperit Ephraim secundum filium.—Hic populus clamavit ad Pharaonem limenta petens; quibus respondit: ite ad Joseph.—Hic speruit Joseph horrea immensa, et vendebat Aegyptiis. Hic Jacob mittit Benjamin cum aliis filiis suis in Aegyptum.—Evacuantes saccos frumento, receperunt pecuniam in ore suo.—Hic Joseph recipit Benjamin fratrem suum uterinum.

*Ut Deus hic parcat tumultis, qui legis, ora:
Et te salvabit si sanctos ejus honoras.*

EIGHTH DIVISION.

Hic filia Pharaonis jubet tolli infantulum Moysen de flumine.—Hic Moyses virum Aegyptium percutientem Hebraeum occidit et abscondit sabulo.—Hic Moyses, altero die, drearguens Hebraeum facientem injuriam alteri, audivit: Numquid occidere tu me vis? Et timuit et ivit in terram Madian.—Hic filiae sacerdotis Madian venerunt adaquare greges patris.—Hic Moyses, defensis puellis de manu pastorum, adaquavit oves earum.—Hic juravit Moyses habitare cum sacerdote Madian.—Hic Moyses veniens ad montem Oreb vidit rubum ardentem et non comburebatur; et solvit calceamentum de pedibus.

*Mane pluit manna, cecidit quoque sero coturnix;
Bis silicem ferit, hinc affluit largissima plebi.*

Over the end door.

*Supplicet, o Christe, pro nobis Virgo Maria,
Evangelistae simul hii duo, summa Sophia.*

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